

# Classic Boat

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A photograph of three men on a classic wooden sailboat. The man on the left is wearing a white sailor's uniform and a white cap, looking towards the camera. The man in the middle is wearing a blue shirt and sunglasses, also looking towards the camera. The man on the right is wearing a white shirt and a white hat, looking towards the camera. The boat is a wooden cutter with a white sail, sailing on a blue sea under a clear sky.

## Is Cowes the new Med?

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First impressions**

**How to build a J-Class**

**Why designer  
Ed Dubois still  
loves Firebrand**

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FROM DAN HOUSTON, EDITOR

## OK, it's not really the Med

I've been looking at contenders for our Big Picture and loving one of a girl on *Mariquita* (above) getting a dollop of Carrick Roads into her boot-tops as the venerable 19-M contends down at the Pendennis Cup, early in July. She was suited and booted for the sea fog and inclement weather that attended the event, but clearly the temperature of the water is making her gasp! So when we ask, on the cover, whether the UK is the new Med... Er, we don't mean it in that sense!

But what a summer we have had for events! From the Diamond Jubilee on, we've had action that certainly rivals the Med, with regattas happening just about every week. Cowes saw more than usual going on with the early-July week-long British Classic Yacht Club event, which had a record 83 boats attending. Then, two weeks later, the Cowes Classics at last got a small menagerie or Revival Class as they like to call it, of disparate design boats to add to their racing for local and visiting classic classes. They saw more than 100 boats this year, including a couple of 12-Ms, and can fit more in – especially one-off yachts. Everyone comments on the standard of racing for this event, and they all agreed the food was better this year as well.

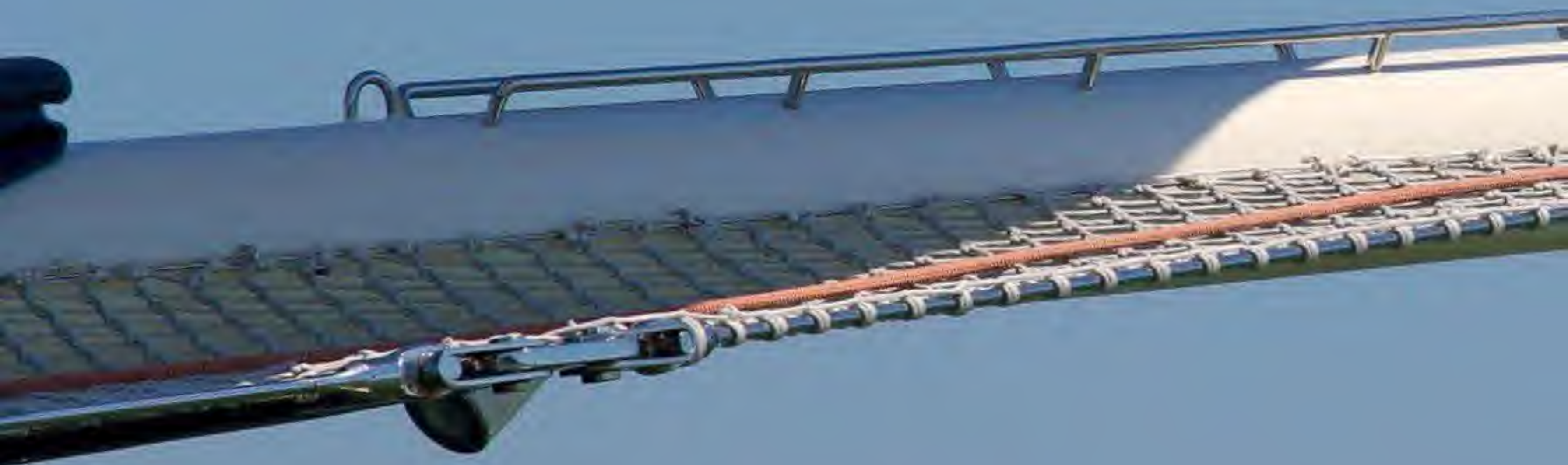
In between, the Solent had seen the awesome arrival of four yachts in the J-Class, plus the 8-M Worlds. There were also some Spirit of Tradition superyachts. But their staggered start makes for uninteresting viewing, not to say participation... It's when you see the picture of *Athos*' bowsprit (*overleaf*) that you see the scale of these things; either that's a large bottle-screw or they have found a very, very small bowman.

Despite these attractions I managed to get to France in July, to the huge maritime festival at Douarnenez (a week after the even larger, salty extravaganza that is Brest). And although the only racing was the start of the first leg of the Transat Classique, it has to be said that the French do it better. These events make the boats the stars and charge a happy public to come and see them. It's more festival than regatta; celebrating skills and learning living history. I think we could do with something like that over here. We have better beer, after all...



# Big picture

**S**potted in the Solent... So where *did* the schooner *Athos* find an 18-inch bowman? Photo by *Jonathan Hoare*











# IS COWES THE NEW

*Med?*

For a few glorious weeks, the Solent  
was alive with schooners, J-Class and  
keelboats, *Sam Fortescue* writes









ANTHONY MORRIS

*Previous page:*  
J-Class *Velsheda*,  
*Lionheart* and  
*Ranger* racing  
round the island  
*Above: Flight of*  
*Ufford*, a Spirit 52  
during British  
Classic Week

**I**t wasn't quite the fleet of six J-Class yachts that had been hoped for, but the Solent regatta still assembled four boats in a spectacle not seen since the 1930s (see previous spread). Thousands of spectators turned out, and the water seemed to boil with the wakes of hundreds of RIBs and launches.

If one image epitomises the dazzle and razzmatazz of classic racing off the South Coast this year, surely this is it? Even to those who consider these elegant racers to be no

more 'classic' than a Wally yacht, the J-Class presented a phenomenal spectacle in Falmouth Bay and later, the Solent.

"This summer heralded the start of a shift from the Mediterranean to the UK for refit projects, and the Caribbean to the UK for superyacht regattas," said J-Class Association secretary David Pitman. "I think we will see more and more events and yachts basing themselves here."

But the Js were the tip of a very large iceberg, which included Panerai British Classic Week, the 8-Metre



# PANERAI BRITISH CLASSIC *Week*

Despite blustery conditions and even the odd grounding, a record entry list topped 80 boats, including *Eilean*, *Croix des Gardes*, *Flight of Ufford* and others. There was a strong showing from the 6-Metres and 8-M, but the racing was won by the 30ft (9.2m) gaff cutter *Jap*, designed in 1896 by William Fife II. Shoreside, the rain couldn't dampen spirits raised by CB's drinks party, an open boat pontoon party and dancing into the small hours.



TOP: PANERAI, BY GUIDO CANTINI; ABOVE MIDDLE: ANTHONY MORRIS; ABOVE: PETER MUMFORD BEKEN OF COWES

Top: Richard Self and Mark Decelles of *Raven* with Panerai's Amandine Rohmer  
Middle: The 8-M *If*  
Above right: *Charm of Rhu* and *Mirella*  
Right: *Jap* on her way to victory in the BCYC  
Far right: CB drinks

PANERAI, BY GUIDO CANTINI



LOUISA SKIPPER



# METRE & KEELBOAT *Regatta*



DAN HOUSTON

A new mixed, or 'revival' class brought together 10 "one-off" designs, including two 6-Ms, the Half-Rater *Winifred* and a Memory called *Sepia*, with 90-plus boats in Darings, XODs, Loch Longs, Bembridge One Designs, Solent Sunbeams and Squibs. There were also two 12-Ms - *Italia* and Richard Matthews' *Crusader* bringing some big boat pizzazz. Organisers Royal Thames, the Island Sailing Club, Royal Corinthian and Royal Victoria managed to run eight races over four days that were relished by competitors. Classic Boat's Concours d'Elegance trophy was won by Bursledon-based David Hopkins, in his 1927 gaff sloop *Chough*.



JESSICA DOBBS



JESSICA DOBBS



**Top:** Medway One Design *Mizpah*  
**Above middle:** 100 keelboats had good racing.  
**Above:** *Chough*  
**Opposite page:** Richard Gerve's 8-M *Sposa*; *Glana*

Worlds, the Metre and Keelboat Regatta, the Superyacht Cup and the Taittinger Royal Solent Yacht Club Regatta.

Britain's dismal summer brought clouds, rain and strong winds at first, though race crews still seemed to thrive on the complicated tidal conditions. Then a rally at the end of July bathed the Solent's emerald waters with an almost Mediterranean warmth.

Rufus Gilday of the British Classic Yacht Club, which organises Panerai British Classic Week, said it had been a

great year for prestigious yachts in UK waters. He laid part of the credit at the tie-up with Italian luxury watch maker Panerai, which has pulled in some big yachts.

But he stopped short of comparing the Med and the Solent. "They're different kettles of fish," he told CB. "In the Med, the emphasis tends to be on the bigger ketches and cutters, moored stern-to, so you can't see them so well. We're all about the boats. We have our own unique footprint."





PETER MUMFORD BEKEN OF COWES

GLANA BY PETER MUMFORD/BEKEN OF COWES



## 8-METRE *Worlds*

An impressive 22 8-Metre boats assembled in the Solent for their Worlds, coming from as far as Canada. Closer to home, France, Germany, Switzerland, Norway and Finland were also represented. Great Britain's *Lafayette*, owned by Murdoch McKillop took first place, followed by Canada's *Raven* (the only 1930s winner), owned by Mark Decelles, and Finland's *Luna* - belonging to Harry Roschier.



# SUPERYACHT *Cup*

With a staggered start at intervals, the Superyacht Cup could not provide as much action as the Js in the Solent. But there was an interesting battle between the Dutch maestro designers, with Andre Hoek's 184ft (56m) *Athos* narrowly beating Dykstra Naval Architects' rebuilt 163ft (49.7m) *Adela* (below). On the last day, entrants put on an 11-strong parade of sail in honour of the Queen and Prince Philip, visiting Cowes on the last day of the Jubilee tour.



PETER MUMFORD BEKEN OF COWES



PETER MUMFORD BEKEN OF COWES

**Top Right:** 78ft (24m) Hoek-designed *Heartbeat*  
**Above:** Spirit of tradition schooner *Athos* (left) and rebuilt 1903 *Adela* made a glorious spectacle off Cowes

Andy Cully, skipper of Panerai boss Angelo Bonati's ketch *Eilean*, said the race committee had some lessons to learn. "They didn't handle big boat racing very well," he said, after *Eilean* touched the bottom. "They need a longer start line in water deeper than 4m. Cowes is great, but it's not ready yet for big boat sailing, and that's what I'll tell the guys down in the Med."

Be that as it may, the spectacle of boats like *Mariette* and *Mariquita*, *Eilean* and *Rainbow* racing in the Solent

will take a long time to fade. And the crews' impressions of British hospitality should also outlive the summer.

"Winning the event was the icing on the cake," wrote Charlie Wroe, captain of Pendennis Cup winner *Mariette* to the race organisers in Falmouth. "The prizegiving and party was one of the all-time best that I've experienced."

Perhaps it's appropriate, then, in this Olympic year when the world is coming to Britain, that a little corner of the Med comes here too.



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## J-CLASS

# Jim Clark leaves sailing and class secretary retires

Jim Clark, billionaire owner of the J-Class *Hanuman* – replica of the 1937 America's Cup challenger *Endeavour II* – has decided to sell her and quit sailing for life at home with his ex-model wife and baby daughter.

His decision earlier this summer caused disruption to the UK J-Class season events (see [p10](#)). Straight after the Solent regatta finished in late July, David Pitman, long-term secretary of the J-Class Association, announced his retirement, citing *Hanuman's* no-show as one reason.

"The plan was to have six Js in Falmouth, then the Solent," Pitman told CB. "It would have been the biggest J-Class event ever seen. We spent over two years planning it."

"Then Jim pulled *Hanuman* out, and the owner of *Endeavour* (one of the three 'original' Js) decided to spend the summer cruising in Croatia despite spending more than \$20m on her racing rebuild. We still had four but it

cut our budget by a third so we could not create the event we had hoped for."

Jim Clark, 68, who founded Netscape and Silicon Graphics, told *Forbes Magazine* that after 28 years of owning and sailing boats he was "over it". *Hanuman* is up for sale for \$18m while his 295ft (90m) three-masted gaff schooner *Athena* – the world's fourth largest yacht – is on at \$95m.

Clark married Australian swimsuit model Kristy Hinze, 32, in 2009 and they had a baby girl last September.

Pitman says Clark has apologised to him about pulling out of the J events, adding: "It's a shame he had to stay home in New York and mow the lawn, but they have one baby and one on the way, so that's it." Pitman will continue to support the J-Class but is looking forward to "not sinking under a pile of emails; organising these events is a lot of work". *DH*

See [p82](#) for the building of J-Class *Rainbow*



SCIENCE FACTION IMAGERY



LISA BEANEY PHOTOGRAPHY

## CAMPBELL'S BLUEBIRD Original record-breaker returns

*Bluebird K3* streaked across Kent's Bewl Water at over 40mph on 29 June, 75 years after her first speed record set in 1937 by Sir Malcolm Campbell (see [p50](#)), who went on to better 130mph in the boat. The Fred Cooper design, built by Saunders Roe and powered by a Rolls-Royce engine, was bought by the late Paul Foulkes Halbard in 1988. Her 22-year restoration was completed this year under his son, Karl Foulkes Halbard. The current engine is not the original R37 (also owned by Karl), but another 'Merlin variant' – the 27-litre, V-12 Rolls Royce 'Meteor' model. The wooden hull is still largely original. *SHMH*

## COWES Work on Britannia begins in earnest

Work to complete the recent replica of King George V's sailing yacht *Britannia* has begun in earnest at Venture Quays in East Cowes under Giuseppe Longo, the man behind the restoration of *Lulworth*. The project could be finished by autumn 2013. More in *Yard News* soon. *SRF*



EILEEN RAMSAY

## ONLINE GALLERY Classic Boat launches fine art prints

Classic Boat, with partner PPL Media, has launched a stunning new gallery of fine art yachting prints, which are available to buy online at [www.classicboat.co.uk](http://www.classicboat.co.uk). They range in size from 10in by 8in (25cm x 20cm) to 60in by 40in (150cm x 100cm). This one, by Eileen Ramsay, shows the 12-Metre yachts *Flica II*, *Sceptre* and *Vanity V* racing during Cowes Week in 1962. Prices for unframed prints range from £96 to £876 inc VAT.



## Sun-worshippers, sand ...and a schooner

In mid-July, the fifth Puig Vela Classica Barcelona hosted 600 sailors and 45 yachts. The event is shared by the Real Club Nautico Barcelona and the Puig family, known in Spain for their perfumes and luxury fashion brands. The warm, local wind (Garbi) sent strong, steady breezes from most points of the compass and sunbathers were treated to an unexpected spectacle. Report to follow. *GV*



GUY VENABLES

### EAST SOLENT

## Palmerston's follies saved

Three of the round forts that defended the approaches to Portsmouth and the Solent have been saved. High-end hotelier Clarendo has turned Spitbank Fort into a luxury eight-bedroom retreat, preserving many original details. Horse Sands Fort will become a museum on the history of 'Palmerston's follies', as the late-19th-century buildings were known. The third, No Man's Land Fort, will become a larger hotel. Spitbank cost more than £3m to refurbish and is described by Clarendo owner David Clare as "extravagantly uncommercial". The gun emplacement is now a hot tub and the fort's original artesian well still (ironically) draws water from the French water table. *SRF*



C/O CLARENCO



## Wherry interesting

The prospect of seeing the remaining eight Norfolk Wherries sailing together edged a step closer in July, when the Wherry Yacht Charter Charitable Trust unveiled its rejuvenated 53ft (16.2m) wherry yacht *Norada* on Salhouse Broad. She was built for hire by Ernest Collins in 1912 and is the first of the Trust's three wherries to emerge from an extensive restoration at its Wroxham base. The work carried out since 2006 includes rebuilding the counter stern and the replacement of the tabernacle, several planks and frames. *Norada* is for hire: see [www.wherryyachtcharter.org](http://www.wherryyachtcharter.org). *Richard Johnstone-Bryden*



RICHARD JOHNSTONE-BRYDEN

### UK

## Around Britain in a Wayfarer

Ludo Bennett-Jones sailed into Cowes, Isle of Wight, aboard his 16ft (4.9m) Wayfarer on 12 July, just 76 days after leaving there on a clockwise circumnavigation. The 21-year-old undertook the voyage to raise funds (£50,000 and counting) for the Ellen MacArthur Cancer Trust and Sport Relief. Donations at [www.loveludo.com](http://www.loveludo.com) *SHMH*



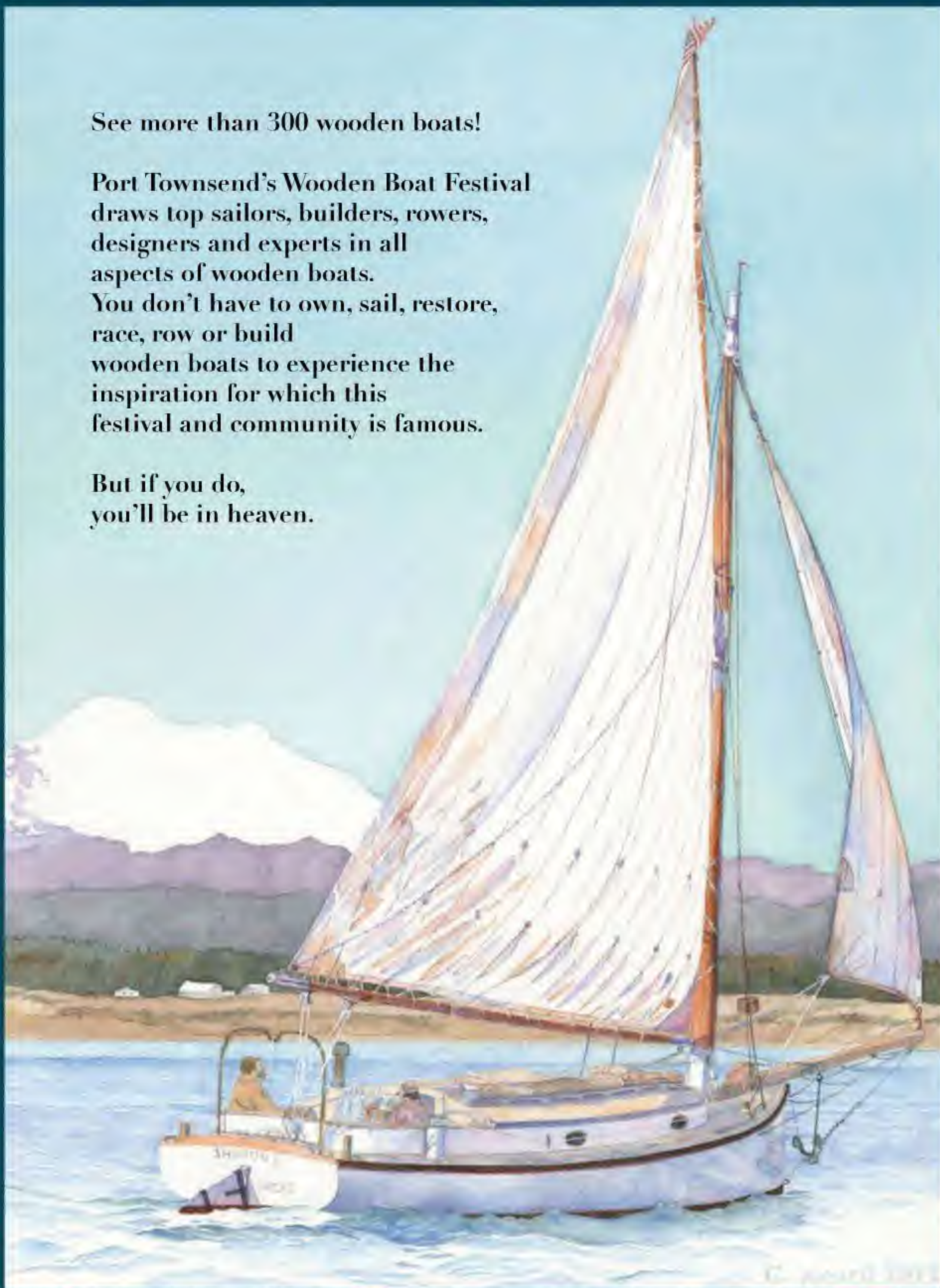
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OWEN BUGGY

## Windfall yacht left high and dry on Quarry Ledge

An entry in the Panerai British Classic Week (7-14 July) found herself high and dry after grounding on a ledge in Thorness Bay, a few miles west of Cowes.

The crew of *Sea Scamp*, a 41ft (12.5m) Abeking & Rasmussen sloop built in 1936 and brought to Britain in 1946 as part of the Windfall fleet, could only watch as she gracefully canted over on the ebbing tide. At low water, she was resting entirely on her planking, several feet above the Solent.

Skipper Bill Scatchard told CB: "We were too slow getting the spinnaker down and stood on for a few minutes too long."

The boat was hauled at Shamrock Quay, Southampton, where a shipwright declared her fit to race. "She'd lost no more than a bit of paint," Bill said. "No sprung seams." She crossed the start line next day with CB's deputy editor aboard. We'll bring you the full story of this remarkable Windfall yacht soon!



NATIONAL HISTORIC SHIPS REGISTER

## Restoration award for Pilot Cutter

The Society for Nautical Research gave this year's Victory Medal for the best boat restoration to Malcolm McKeand, of the 1911 Bristol Channel Pilot Cutter *Kindly Light*. The ceremony this June took place on HMS *Victory* in Portsmouth.

### WORD OF THE MONTH Moon-sheered

An old word to describe a ship with extreme sheer resembling a crescent moon. *The Sailor's Word Book of 1867* describes it as: "A ship the upperworks of which rise very high at the bow and stern".

## FOWEY CLASSICS £100 for heritage youth

Organisers of the famous Fowey Classics week (31 July to 4 August) are launching a new prize aimed at youngsters.

The Spintail Award endowed by Eric Gordon will give £100 each year to help a young person enjoy our maritime heritage, working in a boatyard or sailing a traditional boat.

The organisers said that round-the-cans racing meant that, "some of the more nostalgic 'messaging about in boats', rowing up rivers for picnics and the like is being lost or only recalled by the older members of society."



FOTOSAIL.COM

## 125TH WATER WAGS REGATTA Wild racing for world's oldest one designs

This June saw a first for sailing: a class celebrating its 125th anniversary, and with no fewer than 23 of the boats in question – the 14ft 3in (4.3m) double-ended, clinker-built Water Wag gaff sloop one designs. Variable conditions inside and outside the harbour of Dun Laoghaire near Dublin included squalls of up to 27 knots – inducing three capsizes, a broken tiller and a collision. At the end of five days of close, competitive racing, *Moosmie*, sailed by David and Sally McFarlane, was declared the winner.



DICK PRATT

## SHARPIE INTERNATIONALS Britain's Gold medal

Chichester Harbour served up big tides and Force 6 winds at the start of July for the 30-strong fleet of 19ft 8in (6m), gaff-rigged racing Sharpies, reports Dick Pratt. Bosham Sailing Club hosted the annual championships, in which gold went to Britons Chris and Tim Gibbs on *Maid of Arnhem* (pictured left), with Germany in silver and the Netherlands third.



## BRITANNY

### French festivals

The huge maritime festivals of Brest and Douarnenez in July proved once again that the French are masters of this kind of event.

Taking place every four years Brest is the larger of the two events with Douarnenez (happening every two years coming a week later). Brest this year saw some 900 vessels (200 which had registered were unable to make it due to the strong Westerly winds leading up to the event) and Douarnenez claimed a similar number though without the huge Russian Tall Ships like *Sedov* or *Kruzenshtern* which dominate Brest. With less quayside activities it feels almost intimate in comparison.

In both cases the boats are the stars of the show, with ticketed gates allowing entry to the quays for the public. A typical family ticket, for Douarnenez costs £28. Actors in period costume, quayside



DAN HOUSTON

demonstrations of craftsmanship, music and local food eaten at long communal tables on the quay make for a convivial atmosphere with a real sense of festival and the fellowship it conveys. Many British boats got stuck but there were also a good few which

made it including *Annabel J*, *Eve of St Mawes*, *Patna*, *Trinity Sailing*, *Louie Wills*, *Velsia*, and *Edith Gray*. It was also the occasion to start the Panerai Transat Classique, with 12 yachts racing to Cascais in Portugal. More in a later issue! *Dan Houston*

**Above: Workboats sailing off Douarnenez**



DAVID PETERSON

## SWEDEN

### Kerma wins ÅF offshore race

The 95-Square Metre *Kerma* won Sweden's ÅF Offshore Race Classic, with the offshore cruiser *Regina* second and another 95, *Britt-Marie*, in third. *Kerma* was designed by Erik Salander in 1918 and it is the second time the yacht has won the "Antiques Roadshow", as the race is lovingly nicknamed.

*Regina*, built in Finland 1939, was helmed by owner Jacob Wallenberg - a prominent banker from a family that has been active in yachting since the 1840s. The race starts in the very centre of Stockholm, runs offshore for 80 miles down to the Visby approach at the Island of Gotland, and then back to Sandhamn in Stockholm. *Olie Appelberg*

## FRANCE

### Launch of The Hermione

After a 15-year build consuming 2,000 oak trees, 400,000 parts and 1,000 blocks, the replica of the 18th-century naval frigate *Hermione* was launched on 6 July, reports *Gillian Broome*. To the pride of the team rebuilding her from the original plans, *Hermione* left dry dock in Rochefort-sur-Mer, southwest France, and slipped into the river. The original was built in 1778, also in the naval arsenal of Rochefort. She was a light, fast frigate, 210ft (64m) long, three-masted and with 26 cannon. The Marquis de Lafayette sailed her to America to help in the War of Independence, a passage to be recreated in 2013.



ASSOCIATION HERMIONE-LAFAYETTE





## NEWPORT BERMUDA RACE

PPL

# Classic leads moderns on elapsed time

The return of the Olin Stephens' yawl *Dorade* to this year's oldest ocean yacht race, the Newport Bermuda, drew attention to the classics in the fleet, writes Chris Museler. But it was the class victory of another S&S yawl, *Black Watch*, that put the group on the map as serious trophy contenders.

The 68-footer won Class 6 in the St David's Lighthouse Division, besting modern designs such as an IMX 45 and Farr 395. This year's race followed the rhumbline, with no major variations in the Gulf Stream to contend with. The big-breeze reaching

conditions suited the old yawl well as she stormed along under five sails, according to skipper Kyle Dufur.



**Above:** *Black Watch* makes good time flying five sails

**Below left:** Her skipper Joseph Robillard collects the prize from His Excellency George Fergusson, the Governor of

*Dorade* wound up losing part of her electronics and finished sixth in Class 2. The meticulously cared for New York 32 *Isla*, another S&S design from the 1930s, missed the breeze window and finished mid-week in Bermuda.

Among the classics was the ketch *FEO*, a close replica of Bernard Moitessier's *Joshua*, in which he famously started a second circumnavigation, pulling out of the 1968 Golden Globe race won by Robin Knox-Johnston. Owner Eric Best has had the welded-steel ketch since 1985.

## GERMANY

# Alfred Nobel yacht to be restored

*Svea*, the rare 7-M yacht built for Alfred Nobel in 1914 at G. Geitlin's yard in Borgå, Finland, is pictured here aboard the 1939 river trader *Unterelbe* this May. She's bound for Wischhafen by way of the Kiel Canal for a complete rebuild.

Both boats belong to Finnish classic yacht enthusiast, Jan Rautawaara. He recently found *Svea* as a stripped hull, halfway through an abandoned restoration. He plans to launch the boat on her centenary in 2014. *Unterelbe*'s past cargoes have included torpedoes for German U-Boats.



JAN RAUTAWAARA



# Looking ahead

## Things to do in the next few weeks

### 14 OCTOBER BARCOLANA CLASSIC

#### Trieste, Italy

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[www.barcolana.it](http://www.barcolana.it)

Big end-of-season  
event for classics and  
modern yachts.



### NEWPORT BOAT SHOW 13-16 SEPTEMBER

Rhode Island, USA. Tel: +1 401 846 1115

Forming the grand finale to Newport's Big Boating Summer, the 42nd Newport Boat Show is beefing up its classic section this year. Exhibitors have taken up the challenge, with Friendship Yachts, Hinckley, Arey's Pond, Adirondack Guideboat, Artisan, Morris, The Landing School, Classic Boat Shop and Swallow Boats all slated to attend.



### WOODBIDGE MARITIME FESTIVAL 15-16 SEPT

Suffolk

[www.maritimewoodbridge.org.uk](http://www.maritimewoodbridge.org.uk)

Back after a fallow year: this time the themes are 1,000 years of Woodbridge history, talks by Robert Simper, Julia Jones, and Rob Merrett and at least one or two yachts that used to belong to Arthur Ransome.

### YARE NAVIGATION RACE

8 SEPTEMBER

Norfolk Broads, Tel:  
+44 (0)1508 538100.

[www.coldhamhall sailingclub.co.uk](http://www.coldhamhall sailingclub.co.uk)

32-mile passage race

### GREAT RIVER RACE

15 SEPTEMBER

+44 (0)208 398 8141

[www.greatriverrace.co.uk](http://www.greatriverrace.co.uk)

300-boat, 21-mile  
Thames rowing race.



### SOUTHAMPTON BOAT SHOW 14-23 SEPTEMBER

Tel: +44 (0)871 230 7140,

[www.southamptonboatshow.com](http://www.southamptonboatshow.com)

This year's Southampton Boat Show has eight feature boats to nose around: *Amelie Rose* (Pilot Cutter), *HMS Medusa* (1943 Harbour Defence Motor Launch), *Steam Pinnace 199* (1911), *Leader* (1892 Brixham trawler), *Green Parrot* (classic 1950s motor launch), *HMS Gay Archer* (1952 Motor Torpedo Boat), *Danegeld* (classic David Cheverton racing yacht, 1958) and the James Caird replica *Alexandra Shackleton* (above). The Wooden Boatbuilders Trade Association area will have Berry Boats, Craftsman Craft, Adrian Donovan, Ryan Kearley, Lakeland Wooden Boats, Marcus Lewis, Iain B Richardson, North Quay Marine, Star Yachts, Swallow Boats and Willow Bay Boats.

### BOSHAM CLASSIC BOAT REVIVAL

22-23

SEPTEMBER

[www.boshamsailingclub.com](http://www.boshamsailingclub.com)

Classic dinghies and  
dayboats up to 20ft  
(6m).

### COCK 'O THE BRISTOL CHANNEL

22-23

SEPTEMBER

Barry YC, Tony  
Winter, Tel: +44  
(0)1503 272575  
Pilot cutters and  
other gaff-rigged  
vessels

### ASTO SMALL SHIPS RACE

6 OCTOBER

Cowes, IoW,  
[www.asto.org.uk](http://www.asto.org.uk)  
Race for youth-  
training sailing  
vessels of up to  
120ft (36m)

## Next month in Classic Boat



### THE BLUEBIRD CUP Skylark vs Argyll

Tara Getty presented a new match racing cup at last year's Voiles de St Tropez. The first Bluebird Cup pitted Getty's *Skylark* against Griff Rhys Jones' *Argyll*



### GENTLEMAN'S CUTTER 43ft Integrity

Will Stirling's audacious speculative build takes to the water. We sail her to bring you the full report

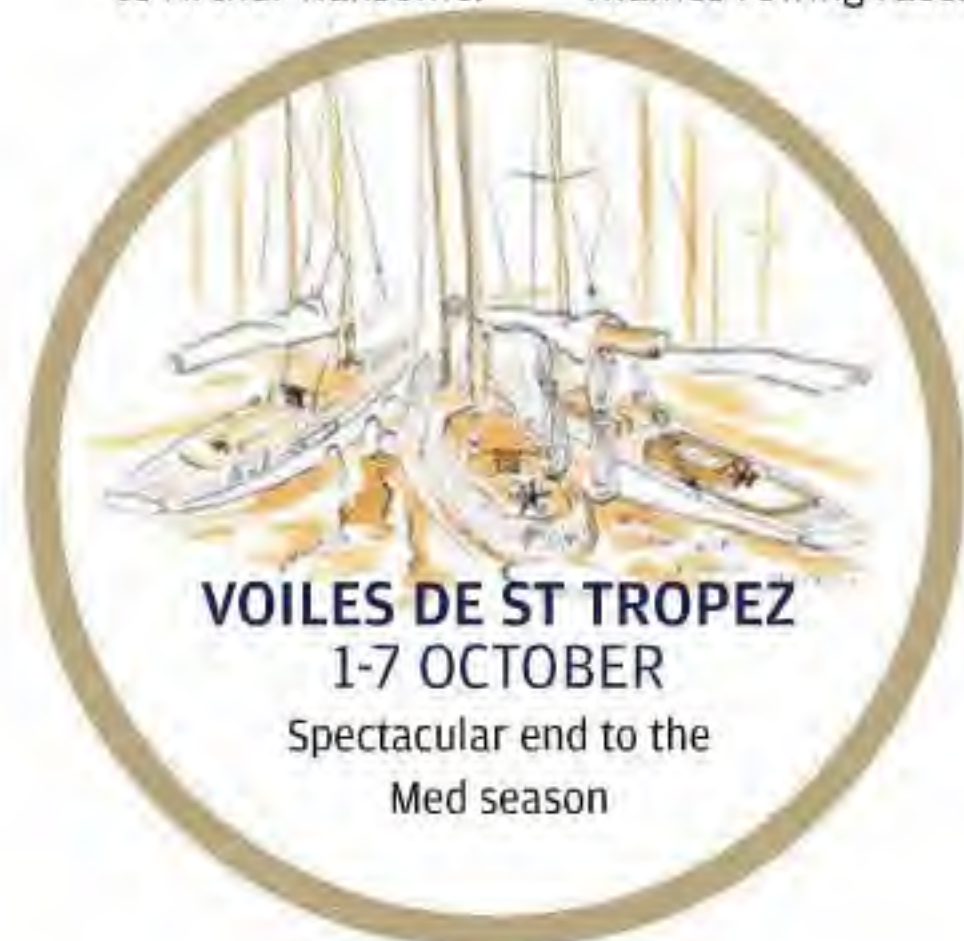


### BRISTOL 27 Wolstenholme launch

Recently built at Bristol's Underfall Yard, this stunning 27ft (8.2m) Andrew Wolstenholme design is already catching eyes

### PLUS:

We interview the man restoring *Britannia*; Dutch boatbuilding focus; Classic Cruising Grounds take us to the Hebrides and more!



### VOILES DE ST TROPEZ 1-7 OCTOBER

Spectacular end to the  
Med season





## Carl Linné

New to the market is this stunning 106' (32m) yacht. Built in 2003 by Dutch builders Holland Jachtbouw, as tribute to the famous Bristol Pilot Cutters, Carl Linné has proven a wonderful and safe cruising yacht.

Recently refitted, and constantly upgraded, she is now offered for sale in immaculate condition, fully MCA compliant and available for charter. She is also US Duty Paid.

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**Launched** 2003 refit 2011

**Builder** Holland Jachtbouw

**Designer** Dijkstra and Partners

**Interior** Dijkstra and Partners

**Price** \$5.7M

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BONHAMS LONDON

## Memories of Aussie Olympic rower

BY DAVE SELBY

Bobby Pearce was an Australian sporting hero and a sculler of such prodigious talent that he once stopped rowing in an Olympic heat to give way to a family of ducks, then resumed, to beat his rival by 20 lengths. That was en route to a gold medal at the 1928 Amsterdam Games, yet on his way home via England, he wasn't considered 'gent' enough to join the Henley Regatta.

The fable of this supreme athlete and endearing man charmed a new audience when his personal archive came under the hammer at an Olympic sale in London just days before the start of the 2012 Games. The large collection of medals, trophies, photographs, posters and scrapbooks, passed on through his family, revealed an engaging *Boy's Own* character and story.

When he won gold in 1928, his defeated American rival was so

despondent that he smashed his own boat. Pearce was then denied a chance to row at Henley because, as a carpenter, he was deemed to be an 'artisan', and therefore ineligible.

Yet by 1931, he'd landed a white-collar job in Canada as a distillery salesman, and could compete at Henley, winning the Diamond Sculls. In 1932, he drove the width of North America with his boat on top of his car to compete in the Los Angeles Olympics, where he became the first rower to retain an Olympic gold medal.

He went on serve in the Australian navy and led a life untainted by scandal, dying at the age of 70 in 1976. Little wonder that his mementos, including both his Olympic golds, were hotly contested at the Bonhams Olympic Games-themed auction, fetching £49,250.



**Above:** Photo bears the official stamp of the 1930 British Empire Games; the collection is going home to Australia



OSENAT CLASSIC BOAT AUCTION FRANCE

### Olympic Riva set for Gold

The Riva Olympic, of which 224 were produced from 1969 to 1980, gained a reputation as a ski-boat *par excellence*, winning numerous world championships. This 1969 example of the stylish 21ft 6in (6.6m) craft, fitted with 220hp V8 and presented in fully-restored condition, made £53,800 (€67,280), and top price among the classic boats and vintage outboards at the latest Osenat classic car and boat auction in Fontainebleau, France.



BONHAMS LONDON

### Never mind manoeuvres, go at 'em

This dramatic and exactly-detailed Trafalgar scene of HMS *Victory* breaking through the enemy ranks and raking the stern of the French flagship is by John Steven Dews, one of Britain's most sought-after living

marine artists. The 40in by 66in (1m x 1.7m) oil on canvas is expected to make £80,000 to £120,000 when it comes under the hammer at Bonhams' next London marine sale, in Knightsbridge on 26 September.



# 42<sup>nd</sup> Annual Newport INTERNATIONAL BOAT SHOW



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# Objects of desire



## Logbooks from shipwreck leather

The owners of the J-Class yachts at their June regatta in Falmouth were reportedly blown away when they received these very special logbooks from race organiser the Royal Cornwall Yacht Club.

They are bound in Russian leather recovered by divers from the wreck of the *Metta Catharina von Flensburg*, which sank in Plymouth Sound in 1786, and the pages are printed with a real Letterpress – the printing technology

prevalent at the time of the J-Class designs in the 1930s. Each one was hand-made for the occasion. Expect to pay around £2,000 for the A4 size.

To order your bespoke logbook, contact [julian.money@rapuk.com](mailto:julian.money@rapuk.com)

See [www.islandscrafts.com](http://www.islandscrafts.com) for other goods made from shipwreck leather



## Stylish cutter

Boye's Cobalt Basic 3 is arguably the best boat knife there is. It's completely impervious to salt-water corrosion, being a mixture of cobalt, chrome, nickel, tungsten, silicon, iron, and carbon. At the cutting edge, the carbide crystals produce micro-serrations, which can be felt with the fingertip and heard when the knife slices through rope. The crystals help the edge keep its shape and integrity, as well as a sharpening angle guide on the finger guard to ensure precise blade honing.

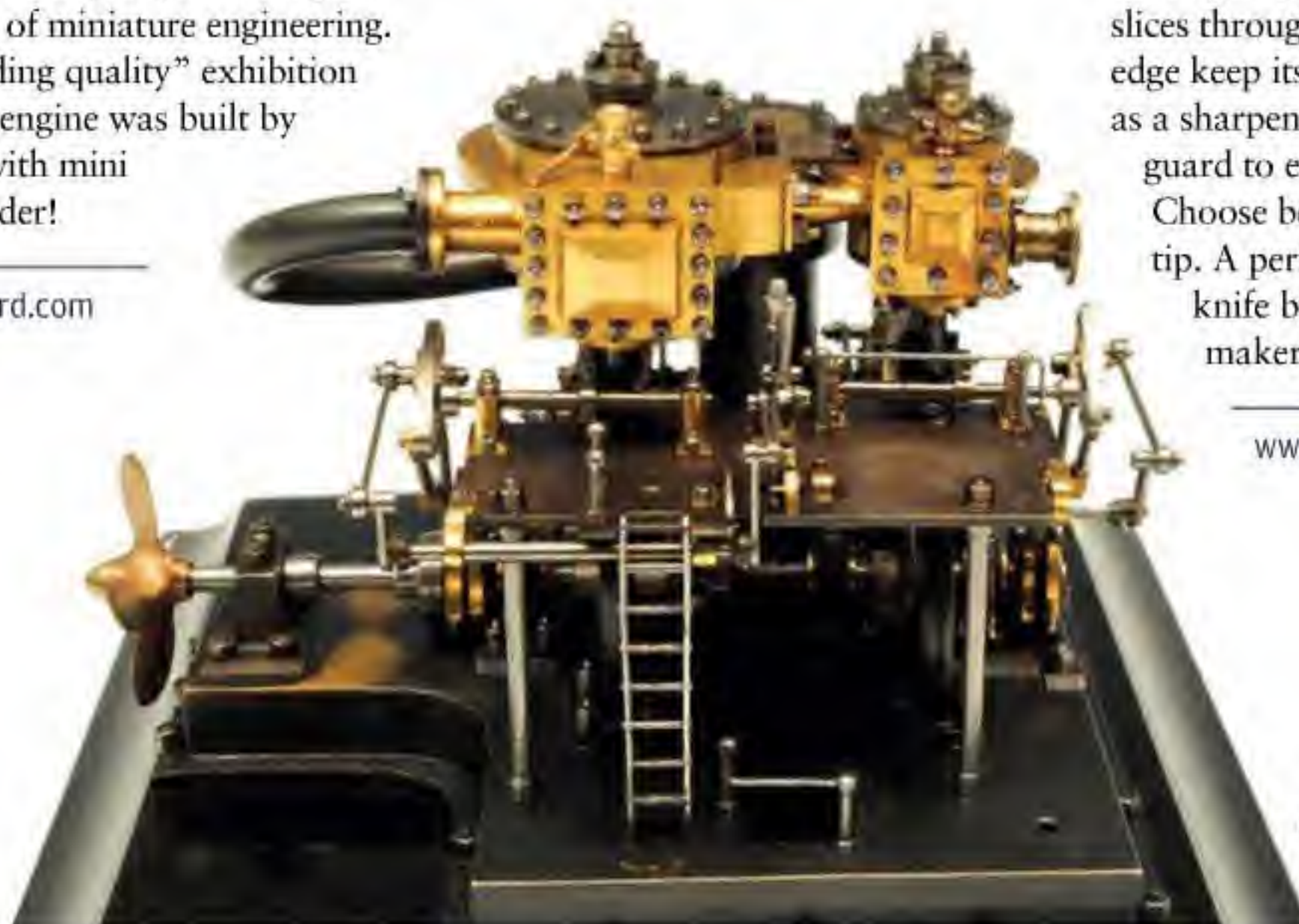
Choose between a pointed or rounded tip. A perfectly balanced, full-tang knife by one of America's leading makers. £197.50

[www.boyeknives.com](http://www.boyeknives.com)

## 130-year-old engine

A model for a full-scale price of £4,400, this antique is nevertheless a beautiful piece of miniature engineering. Hansord calls it "an outstanding quality" exhibition piece dating from 1883. The engine was built by Steele of London, complete with mini prop and an even smaller ladder!

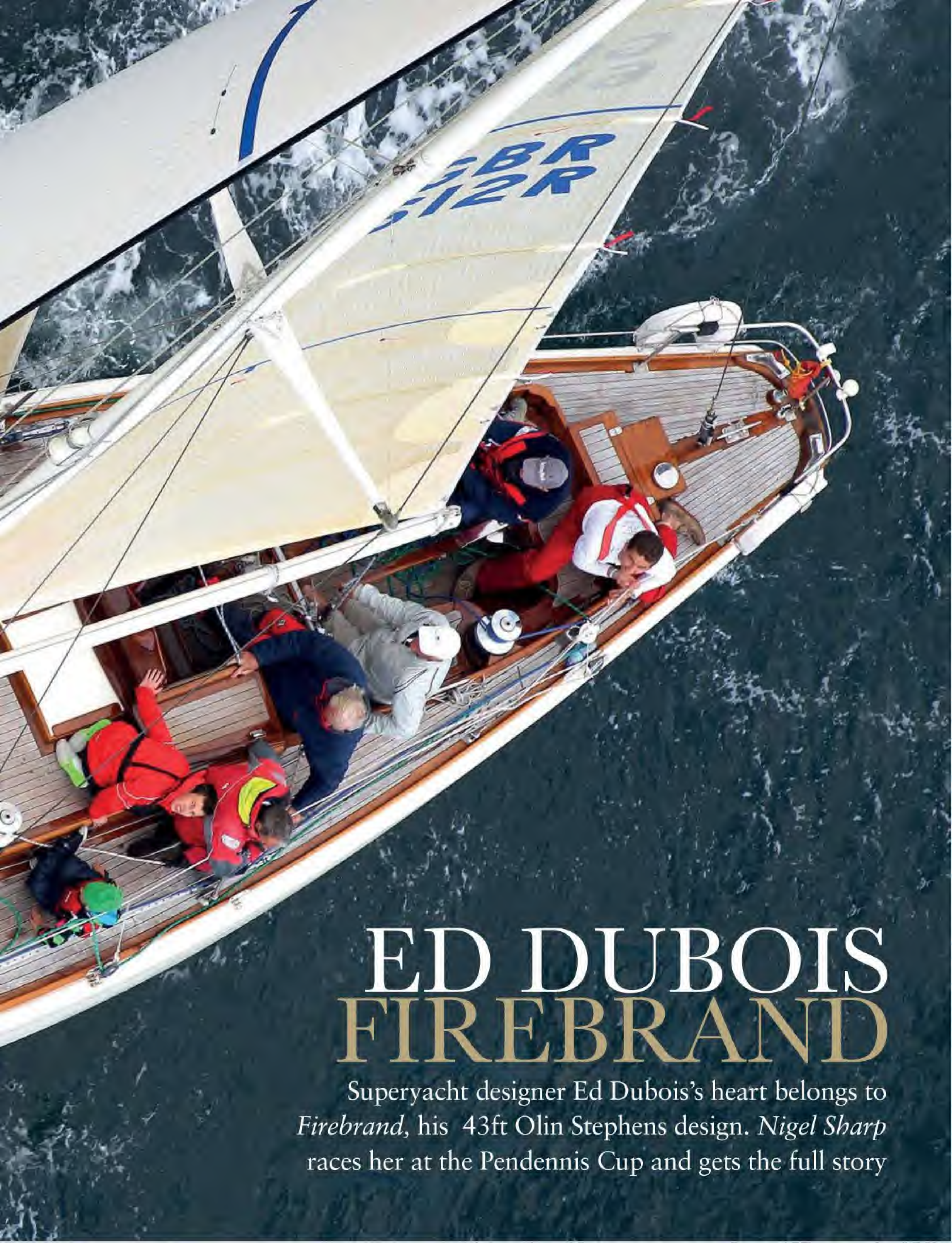
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# ED DUBOIS FIREBRAND

Superyacht designer Ed Dubois's heart belongs to *Firebrand*, his 43ft Olin Stephens design. *Nigel Sharp* races her at the Pendennis Cup and gets the full story



C/O ED DUBOIS

EMILY HARRIS



NIGEL SHARP

In 1998, at a time when he had just designed a 46ft (14m) traditional boat for himself and was in the process of getting quotes to build it, naval architect Ed Dubois was travelling back to the UK after a client meeting in the US Virgin Islands.

He had a day to spare in Miami before his flight home and, to pass the time, he bought a copy of *WoodenBoat* magazine. While browsing through it, he saw an advertisement for a boat called *Firebrand* which had been built to compete in the Admiral's Cup in 1965.

"I remembered her from when I was a teenager, and my fascination with offshore racing yacht design had just begun," Ed told me. He phoned *Firebrand's* broker and was amazed to hear she was lying in nearby Fort Lauderdale. "An hour later I was sitting on board with her owner Doug Kent." He found her to be the epitome of RORC yachts of her time, designed by Olin Stephens – a "sort of hero" of his. "I had a very powerful impulse to buy the boat," he said, "and I decided that if I got the new design job, I would do so. And I did, so I did!"

In fact, it so happened that a great friend of Ed's called Esben Poulsson was also looking for a boat, after returning from Hong Kong to live in the UK, so they agreed to buy her together.

*Firebrand* was built in 1964 for Dennis Miller, who intended to compete in the Admiral's Cup the following year. In the 1963 Cup, his boat *Clarion of Wight* was top individual points scorer, and Miller saw no reason not to use the same designer for *Firebrand*. Although it was unusual for British owners to commission non-British

designers at that time, she was drawn by Sparkman & Stephens and built by Clare Lallow in Cowes.

She was one of three selected out of the 15 British boats for the 1965 Admiral's Cup, alongside *Quiver IV* and *Noryema IV*, both designed and built by Camper & Nicholsons. This trio retained the Cup against a record seven nations, though *Firebrand* did not shine.

#### DIFFICULT RUDDER PLACEMENT

In line with design trends at the time, the chord length of her keel was quite short in an attempt to reduce wetted surface area, and the rudder – hung on the keel's trailing edge – was therefore a long way forward. As a result, she lacked directional stability.

Tom Richardson, a highly experienced sailor who owns the Elephant Boatyard on the Hamble River and sailed on *Firebrand* during her first three seasons, remembers winning the 1965 Round the Island Race. "It was pretty hairy, and at one time we were sailing downwind between two boats, overtaking them and praying we wouldn't broach." Ed once heard Rod Stephens, Olin's brother, say "downwind in a breeze, sailing *Firebrand* was no fun at all".

The following year, she crossed the Atlantic and competed in the Onion Patch (as part of the winning British team) and the Bermuda Race. While over there, her original rudder was pinned on the centreline, and a new separate skeg and rudder were fitted farther aft, setting a design trend for the future. At the same time, the wheel was moved forward in the cockpit.

*Previous spread:* *Firebrand* at July's Pendennis Cup in Falmouth. *Above top:* The late Olin Stephens with Dubois. *Top right:* with *Mikado* and *Tomohawk*. *Above:* Cornish scenery

PREVIOUS SPREAD: RICHARD LANGDON

DEN PHILLIPS







## “I’m delighted the boat went well, a credit to everyone but most of all the designer, Olin Stephens”

A thin teak deck was laid in 1967 to gain a rating advantage under an obscure RORC rule, and *Firebrand* was again selected for the Admiral’s Cup. She was the best performing boat in the British team, but the Australians won and the Cup went overseas for only the second time.

Two years later, Miller moved to Bermuda and took *Firebrand* with him, selling her soon afterwards to an American lawyer called Robert Bicks, who gifted her to a Canadian bank to comply with a bizarre tax law.

### MORE THAN A LICK OF PAINT

Ed doesn’t think *Firebrand* had been sailed much before he bought her. “She was well maintained in terms of the varnish and paintwork,” he told me, “but the sailing gear had not been updated for many years. She had aluminium winches, which weren’t original, and they were all seized up.”

The boat was shipped back to Bembridge Harbour on the Isle of Wight, where Attrills modified the steering gear again. A new semi-balanced rudder to Ed’s design was fitted farther aft still, and the wheel steering system was replaced with a tiller, which Ed prefers on a boat of this size. The cockpit layout remains the same, with the seats cut out at the aft end to accommodate the wheel.

*Firebrand*’s hull is Honduras mahogany planking – originally edge-glued – on elm frames, and was one of the last ocean racing boats to be traditionally built before cold moulding became popular. When Ed bought her, the seams had been splined – probably because the glue had broken down – but the job had not been done very well.

“She was as sound as a bell and very strongly built with bronze fastenings and bronze floors,” Ed said, “but when I took her out in a big seaway in the first year, her planking would move a little bit and she would leak.”

Attrills consequently sheathed the outside of the hull with two layers of glass and epoxy. At around the same time, the brightwork was stripped back to bare wood and 12 new coats of varnish applied, but the interior hardly had to be touched, apart from a new cooker.

### A MUCH LOVED BOAT

In 2006, Esben moved to Singapore and Ed bought him out. *Firebrand* has since gone to Brittany and the Westcountry a number of times, but he now has four young children, and family commitments take priority.

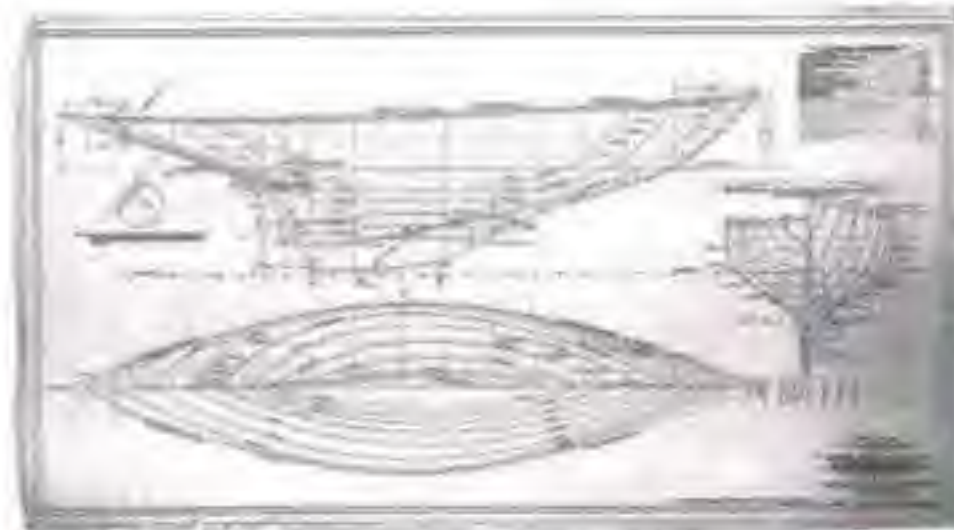
Ed still races her occasionally, doing the Round the Island race every year. She has often won her class, and did so again this year, immediately before the Pendennis Cup. She has also sailed in a few Cowes to Dinard races.

“She is a joy to sail in all conditions,” Ed said. “She is as stiff as a church and goes to weather beautifully and is safe and handy in the worst weather.”

In the summer, she is kept on a mooring on the Beaulieu River 400 yards from Ed’s house. “I can see her on the mooring and make sure she’s still floating!”

“I would hope I never part with her, as she is part of the family and I’d like to pass her on to my children. Someone recently said she is my spiritual home – I wouldn’t go as far as to say that, but I certainly feel very happy on this boat.”

**Below:** Note the cut-out cockpit aft, where the wheel used to be  
**Below right:** The original rudder was too far forward, making her hard to handle on a run



## FIREBRAND

BUILT  
1964

BUILDER  
Clare Lallow

DESIGNER  
Olin Stephens

LENGTH ON DECK  
43ft 3in (13.2m)

BEAM  
11ft 3in (3.4m)

DRAUGHT  
6ft 9in (2.1m)

DISPLACEMENT  
22,400lb  
(10.2 tonnes)

SAIL AREA  
725sqft (67.4m<sup>2</sup>)





EMILY HARRIS

## Firebrand at the Pendennis Cup

It looked as if *Firebrand* might not make it to Falmouth in time for the start of the Pendennis Cup on Tuesday, 3 July. Just three days before, owner Ed Dubois had sailed her in the Round the Island Race, winning IRC Division 3B, and the boat was still 150 miles away from the start line.

On Monday morning, he sent me a cautious email. "The delivery crew have had a bit of a pounding in near gale-force westerlies since leaving the Solent early yesterday and are now in Brixham, hoping to leave about now and get round Start Point and then arrive Falmouth late tonight/early tomorrow."

Happily they made it with time to spare, so that by Tuesday morning, the crew had assembled, the racing sails were bent on and we were ready to go. Various members of the "mixed ability" crew would come and go during the week, but two of them were ever-present: former Olympic coach John Boyce and the four-times America's Cup sailor Adam Ostenfeld.

We were sailing in a class with three other boats for a four-race series, but what our class may have lacked in quantity it made up for in quality, including the S&S yawl *Tomahawk*, the 8-Metre *Pinuccia* and the 1904 Fife Clyde Linear 30 *Mikado*.

### Race One

The first race took place in a southwesterly Force 3 to 4, with quite a lot of rain and poor visibility. The role of navigator was pretty crucial in those conditions, and when ours came on deck surrendering to seasickness halfway through the race, I was thrust into the position and quickly had to get to grips with an unfamiliar chart plotter.

We found ourselves trading places with *Tomahawk* throughout the race, as indeed we would throughout the week, with her yawl rig getting the better of *Firebrand* on the reaches, and the advantage going to us on the beats. The first two reaches were too tight for us to fly a spinnaker, as we proved beyond doubt when we tried it on one of them!

On the second beat, after tacking to avoid the gaff schooner *Mariette* as she charged towards us out of the gloom, we had trouble finding the windward mark off Porthallow, as did *Tomahawk*. By the time we spotted it, out of position, it was obvious that we had both over-reached it. *Mikado*, however, perhaps having seen our error, laid it perfectly.

After slipping inside us at the last gybe mark *Tomahawk* crossed the finish line a few seconds in front of us, with *Mikado* third, but on corrected time these positions were reversed. *Pinuccia* had to retire with a rigging problem.

**Above:** Owner Ed Dubois sitting below, in the largely original interior. Note the easy handholds





EMILY HARRIS

RICHARD LANGDON



RICHARD LANGDON

EMILY HARRIS

*Above, clockwise from top left: Mikado races in the same class at the Pendennis Cup; shoreside fun; Tomahawk tries to catch us; sketching a sail change on Mariquita*

### Race Two

Wednesday brought a bit more wind, no rain and some sunshine. The course gave us some deeper downwind legs than the previous day, and therefore more opportunities to fly a spinnaker. By now, I had the measure of the plotter, but with much clearer visibility, it wasn't so vital. We led at the first windward mark after *Tomahawk* found less wind on the other side of the beat to us, and we were never headed. This time, however, we finished far enough in front of *Mikado* to win on handicap as well.

"A wonderful day, beautiful weather, Falmouth at its best," enthused Ed after the race. "I'm delighted that I had such a wonderful crew and the boat went well, a credit to everyone concerned but most of all the designer, the recently deceased Olin Stephens, who did a fantastic job."

### Race Three

After a lay-day on Thursday, racing resumed on Friday but without Ed who had returned to Hampshire to honour other commitments. John was to helm the last two races and, as he and Adam had recruited some extra crew from the streets of Falmouth the evening before, and the forecast was for light winds, I took the opportunity to spend the day watching the racing from a press boat.

After a short postponement, some wind arrived from the northwest, and racing got under way. Once again, *Firebrand* and *Tomahawk* had a close race on the water with a number of place changes. At one point I noticed that both boats were having trouble finding the Porthallow mark again – this time on

a downwind leg – despite the fact that I had put its actual co-ordinates into the chartplotter! Once again, the finishing order of the first three – *Tomahawk*, *Firebrand* and *Mikado* – was reversed on handicap, with *Pinuccia* in fourth.

### Fourth and final

Back aboard for the last race on Saturday, we knew what we had to do. If we won we would have identical results to *Mikado*, but would win the regatta on the "last race" tie-break system; and if we came second, we would have to rely on *Mikado* coming an unlikely fourth.

The conditions were ideal with a steadily building northwesterly breeze – it was a good Force 5 at the finish – and a gradually clearing sky. There was a slightly tense atmosphere on board. Once again we were having a close race on the water with *Tomahawk* and beating *Pinuccia* comfortably, and we were therefore ahead of both of them on corrected time.

At each mark we timed our lead over *Mikado*, so we knew that it was neck-and-neck on handicap all the way until the last – a long beat which we hoped would be to our advantage in the freshening breeze. However, not far from the finish we put in a bad tack – the genoa sheet caught on something and we had to tack back straight away.

Crossing the line, we waited to time *Mikado* in with a sinking feeling we had done enough. We hoped for official confirmation ashore, but results were kept secret until the awards ceremony that night. Our minds were only put at rest when we were duly awarded the Little Dennis Cup in the grounds of Pendennis Castle that evening; we'd won our class. *Nigel Sharp*



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Rainbow owner Chris Gongriep (wearing a blazer), surrounded by members of his racing crew at Pendennis Castle, Falmouth



CHRIS GONGRIEP

# Aluminium man

*Sam Fortescue* gets a rare glimpse into the mind of a J-Class owner, and finds the soul of a classic boat builder

**I** built my first J boat when I was 12 years old," the Dutchman tells me with a ghost of a smile on his face. I rack my brains, but I can think of no J-Class built by a child in Holland in the Sixties. "Of course, she was a model – a model of *Endeavour*, complete with the correct keel configuration and sails."

Ahhh. The penny, or perhaps the guilder, drops. Chris Gongriep, now in his mid-60s, takes another swig of his Heineken as we talk across the boardroom table at his world-renowned shipyard, Holland Jachtbouw. Here, on reclaimed land just across the IJ from Amsterdam, he built *Athos*, the world's largest privately-owned schooner at 184ft (56.1m). And he has just launched his own boat *Rainbow* (see p82), a recreation of the stunning J-Class design drawn by William Starling Burgess to defend the 1934 America's Cup, against *Endeavour*.

But his origins lie in somewhat smaller endeavours. "I've sailed from when I was 14 or 15," he says with a frown, "in 12ft racers." Back then, the area of industrial Zaandam where we are sitting would have been water, as was much of the surrounding countryside. "I grew up in little boats on the polder."

In those bleak years after the Second World War, the idea of building a Big Class boat or a megayacht must have seemed ludicrous. "I started my career with a wooden boat," Chris says. "It was clinker-built, mahogany. I just started building." Trained as a hydraulic engineer, he says his confidence with timber stemmed from his grandfather, who was a carpenter. Next came a Vaurien (13ft 5in, 4.1m), then a Vrijheid – a Dutch class like a gaff-rigged Star. "Then I built myself a 10m flat-bottomed boat, then a 30m, then a 40m..."

Chris has become an experienced sailor, as well as a phenomenally successful businessman. And perhaps there is no better way of demonstrating those two interests than the building of a J-Class – something that requires many millions to launch and to run, and tremendous skill to sail.

I point out that he could have had more boat and sailed faster for the same money if he had not chosen a J-Class. He shrugs. "I think the Js are among the most beautiful boats ever built," he says simply. "We want to build more."

"Some say they're the most beautiful because they are not designed by computer," offers Chris' number two at the yard, Tako van Ineveld.

"But I wouldn't say this," Chris adds quickly, perhaps mindful of the illustrious roll-call of superyachts that he has built. Besides *Athos*, there's *Windrose of Amsterdam*, the 132ft (40.2m) schooner he built for himself in 2001

and in which he knocked 36 hours off Charlie Barr's long-standing trans-Atlantic record of 12 days. Then there's the schooner *Skylge* (now called *This Is Us*) and a host of sloops in the 40ft to 100ft (12m-30m) range. All were built using cutting-edge technology.

*Rainbow*, the most recent piece of aluminium-hulled, bespoke megayachtery to emerge from the yard, is no exception. Just shy of 40m (131ft 3in) stem to stern, she is not a 'super-J' like *Lionheart* (from *Ranger's* lines) or *Hanuman* (*Endeavour II*). So, with 19 possible J designs to choose from, I ask Chris why he opted for *Rainbow*.

"[Designer] Gerry Dykstra advised *Rainbow* or *Yankee* was the best for me. But I took her because of her lines. She has very beautiful lines." Nothing to do with the sense of tradition that clings like a patina to these noble relics of the heyday of big yacht racing? After all, the original *Rainbow* beat *Endeavour* in the 1934 America's Cup to the delight of owner Harold Vanderbilt.

"Of course, we made a study of the Vanderbilt business, so we know a lot about the history."

I ask him what it feels like to be the owner of a J-Class. He pauses, leans forward. "It's a headache," he says in mock complaint. "It takes big organisation to race – you need 30 people. We take an old Dutch tug with us for the crew to sleep on."

It's a bit like running a business, in fact, with a small but dedicated workforce – something Chris knows plenty about, not just through the shipyard, but through his Dutch property developer G&S Real Estate. And like all businesses, there must be some sort of dividend for the owner. You don't need to look far in the case of *Rainbow*.

"The purpose of building her is to beat the other Js," Chris tells me frankly at the start of our interview. "We raced against the Js in *Windrose* [in the 2000s] and mostly we were a lot behind them, then we beat them once, five years ago." But they were different boats, and this meant that direct comparisons were hard to draw. "When you're in a class, you have better competition. It's nicer."

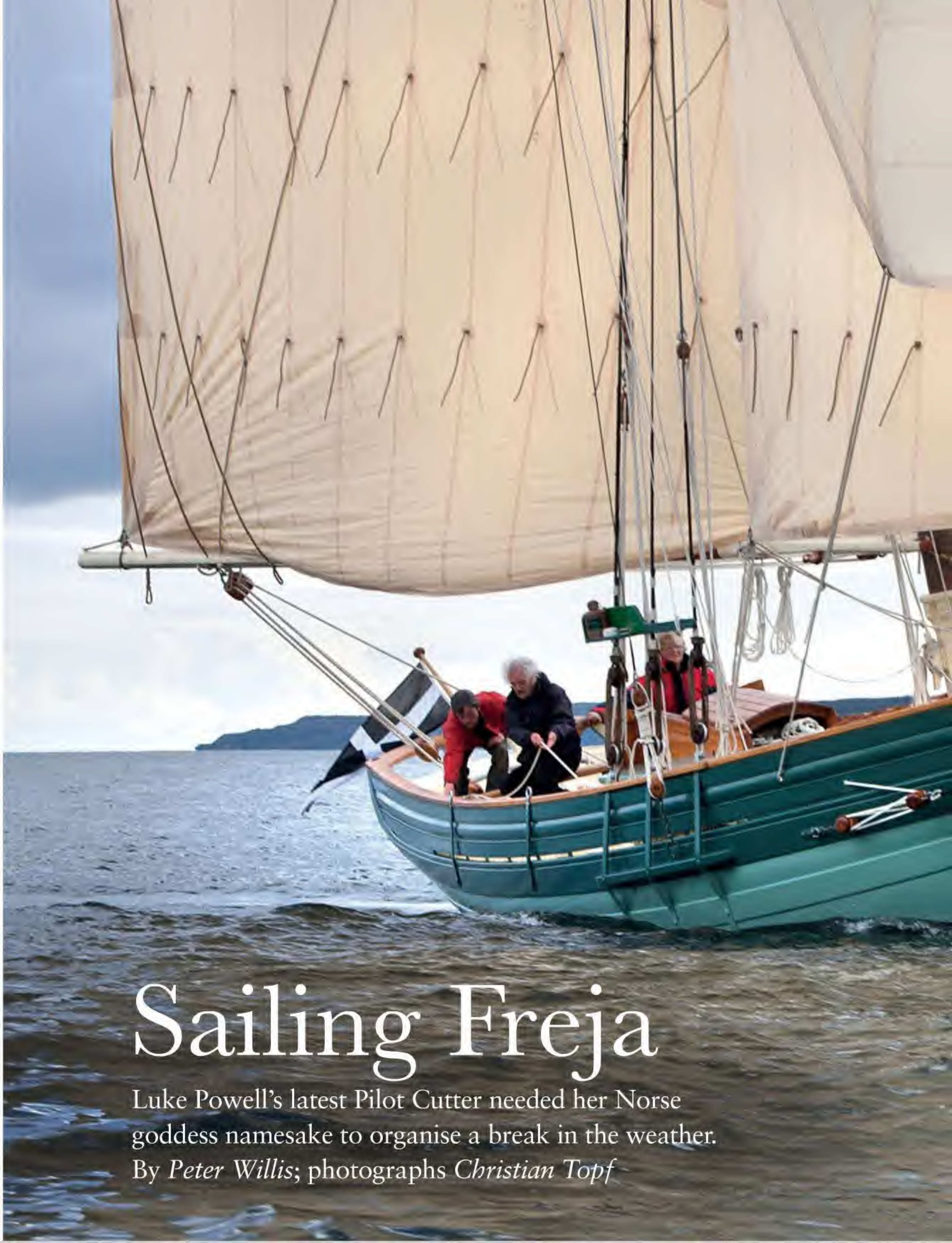
I ask if there's a particular J he wants to beat when he takes *Rainbow's* helm, but he shakes his head. Evidently, he wants to beat them all. And his wish may soon come true, as *Rainbow* is the most technologically advanced J afloat, boasting hybrid propulsion, high modulus carbon fibre spars and 3Di sails. Chris admits that the performance of the crew is a major factor, but, as he says himself, there's a professional at the helm.

A professional boatbuilder, that is.

**"Js are among  
the most  
beautiful boats  
ever built"**

For the full story of *Rainbow's* build, see pp82-88





# Sailing Freja

Luke Powell's latest Pilot Cutter needed her Norse goddess namesake to organise a break in the weather.  
By *Peter Willis*; photographs *Christian Topf*









**L**ows had been bombarding the British Isles with the measured rhythm of a well-manned trebuchet for weeks, hurling swirls of gales and rain. For the new, liveaboard owners of Luke Powell's freshly-launched Pilot Cutter *Freja*, it can hardly have been the most cheering conditions in which to acquaint themselves with their new boat – nor, indeed, for Luke himself to go out with them, as is his habit, introducing them to the management of the boat and noting snags to be fixed as he went along.

For a journalist from up-country trying to organise a Falmouth photo-shoot it was pretty hopeless. The boat was going out, but reefed down, which we don't consider photogenic, and in any case, the light was dismal. We'd cancelled one date already, and the best part of a fortnight had gone by when Luke called to say he'd spotted a break in the weather – just a short one – the coming Friday and how about it? I wasn't convinced, but I thought "what the hell?" – and in due course I set off down the familiar trail of the A303.

When I arrived in Falmouth early on the Thursday evening, they were in the pub, Luke and the owners, who are a Swedish couple called Anders and Marion, late 50s, both hospital doctors given to working in New Zealand in the European winter and coming back to sail in the summers. Within five minutes of meeting, Marion, who had noticed the Old Gaffers Association

logo on my jacket, was quizzing me about this Old Gaffers' song she was trying to find the words for. I bet I know which song, I thought.

"It's a parody of an American folksong," she was explaining, "only it's about plastic boats in marinas." "Ah," I said. "You mean 'Little Bathtubs'?" "That's it!" she cried, and we joined in a quick chorus. "There's a white one and a white one and a white one and a white one, and they're all made out of ticky-tacky and they all look just the same."

"I was trying to find it on the internet," added Marion, "but I think they must have decided it was offensive and taken it down." (They hadn't – try [www.oldgaffers.nl/vereniging/little-bathtubs.htm](http://www.oldgaffers.nl/vereniging/little-bathtubs.htm)).

Luke's *Freja* – we were then still at the stage where he hadn't let go, and still thought of her as his – is not the same as the previous Pilot Cutters he's designed and built at Working Sail on Gweek Quay, Cornwall. There are seven of them, all hand-built and different, although there are family resemblances, most notably the open 'lute' sterns, typical of the old Scillonian Pilot Cutters on which he models his designs. And, it hardly needs to be added, they aren't made of ticky-tacky, whatever that is. Oak for the frames and topside planks, larch for the underwater planks and opepe for the keel and the deck.

Nor are they white. This one is essentially dark blue and turquoise, but when I ask Luke for the paint-chart colours, he explains that's not how it is. "The paint is my

**Previous spread:**  
A williwaw  
presaged the  
arrival of some  
wind and *Freja*  
heeled gently  
**Above:** Working  
Sail makes its own  
blocks; only the  
lines are synthetic





*Above:* Luke mixes his own paint blends to achieve unique colours  
*Right:* Luke Powell and his team's eighth boat, *Freja* is also considered the most beautiful





# FREJA

## BUILT

Working Sail Ltd  
Gweek Quay  
Cornwall

## LENGTH ON DECK

42ft (12.8m)

## BEAM

12ft 2in (3.7m)

## DRAUGHT

7ft (2.1m)

## DISPLACEMENT

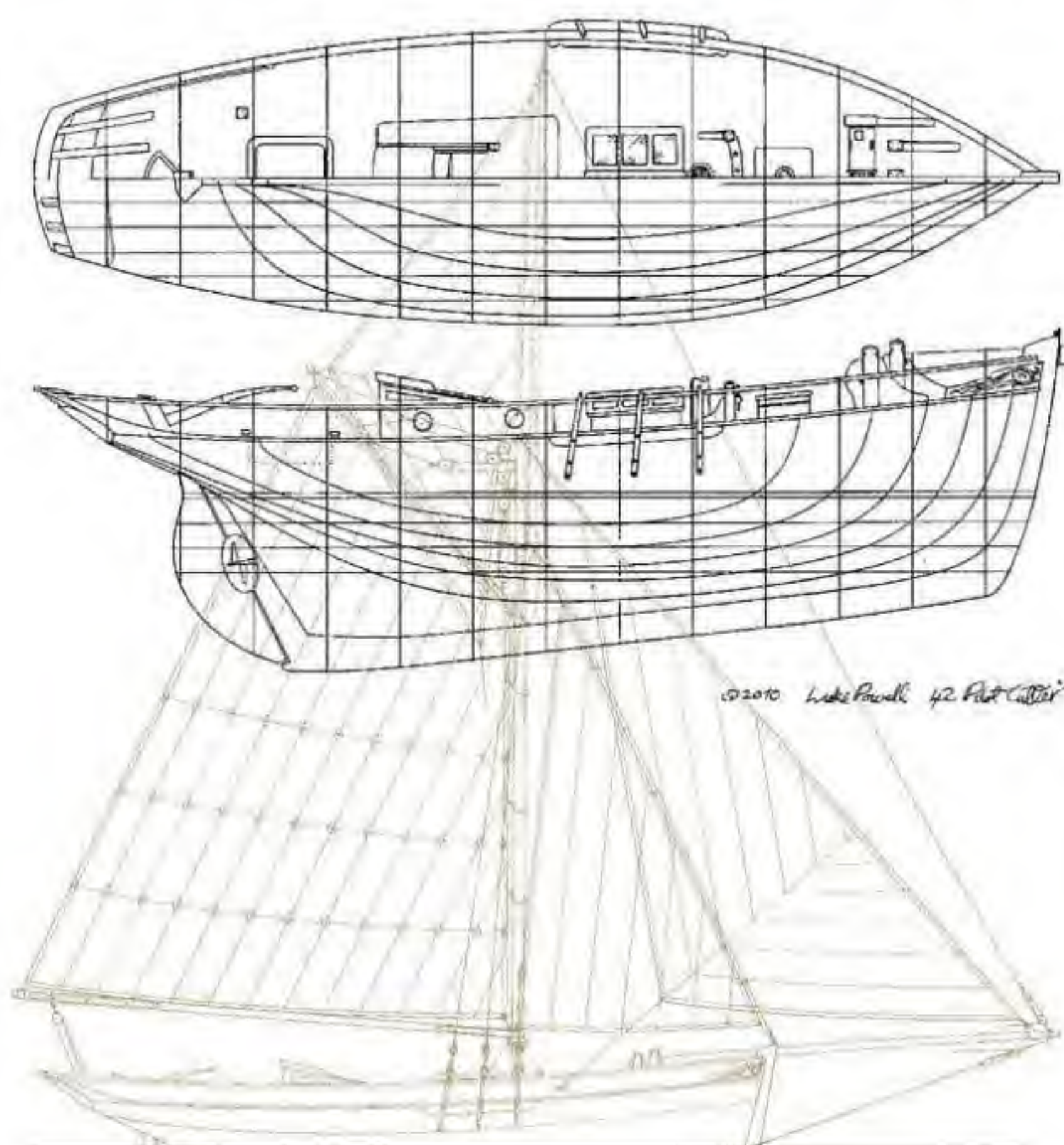
18 tons

## SAILS

Clipper Canvas made  
by Patrick Selman

## SAIL AREA

1,225 sqft  
(113.9 m<sup>2</sup>)



secret mix, using Jotun Paints. I started with a dark green and added a dash of blue and black, then a splash of grey and a drop of red, then mixed it up before adding a little more black and a drop more blue, with a splash of grey." At least he thinks that's how it went. Not just the same at all. Hand-built, hand-painted.

Freja is the Norse goddess of love and fertility; Friday – 'Freja's day' is named after her, which we hope is a good omen. When we come aboard in the morning at Falmouth's Port Pendennis Marina, passing the J-Class *Velsheda* and her massive 138ft (42.1m) 'tender', the motor yacht *Bystander*, there's not a breath of wind. It's sunny – though there's a dark cloud heading our way from St Mawes. Time for a leisurely pot of coffee down below as the shower passes over.

I'm impressed to see that the kettle is about to be boiled on a Taylor's paraffin stove. As he performs the little ritual with the meths to pre-heat the burner, Anders explains that he has heard of too many boats wrecked by gas explosions to consider having it onboard. The presence of a Taylor's aboard *Freja* confirms her status as a 'private' yacht. These contraptions are fussy – they like to get to know their owners and don't respond well to strangers' hands, which means they don't suit charter. I speak from experience – on the *Nancy Blackett* we'd usually have one burner out of action by quite early in the season, and the cost of replacements is eye-watering.





*Freja's* layout is fitted around Anders and Marion's wish for a yacht that a couple can cruise and live in. Rather unusually the 'owners' cabin' is right for'ard, a climb-in double bunk like a pilot berth to port. Handily 'en suite' is the heads – shower, basin (Marion praises the location of the chain locker as a good place to sit when brushing your teeth) and a sea-toilet that discharges into a 'flow-through' holding tank, closed in harbour, open for emptying at sea.

Working aft, the main saloon is the conventional table and two bench seats, with lockers behind and an actual pilot berth to port. A diesel stove keeps it cosy. When laying out the interior space, Luke divides it up into 7-foot (2.1m) lengths, the size of a bunk, but that still leaves a lot of scope for accommodating individual desires. In this case, Anders and Marion came aboard in June last year, when the hull was finished, but empty, and tried out dummy interiors, using battens to mark out the spaces, until they were happy.

Very happy – they still are, and so is Luke. "I think this is the best interior we've done," he says. The key is the generous 'antechamber', aft of the saloon, which one comes into as one climbs down the companionway. To port is the galley, to starboard a generous full-sized chart table with drawer beneath. In between a broad expanse of space, ideal for extricating oneself from one's foulies without hitting anything. There's a handy wet locker for them, abaft the chart table, and a good-sized quarterberth

– "broad single," says Marion – leading away under the deck. You'd certainly need a safety-belt for cooking or chartwork in anything of a sea, but in harbour – well, you could host a cocktail party, no trouble.


Anders likes the fact that Luke agreed to carry the coachroof back a further 18 inches to create more space. For Marion, the "best feature" is a little triangular, deep-fiddled shelf that finishes the top of a structural pillar just inside the companionway doors and is just right for a mobile phone, sunglasses or anything else you might want to keep handy when on deck.

By now the shower has passed over, so we motor out of the marina, get some sail – unreefed – on and talk turns to hoisting the topsail. It's never been done before, and topsails are notoriously tricky, so this is a significant moment, and approached with due awe and respect. In the event it goes up like a dream, and lies beautifully flat.

Jon Albrecht, part of Luke's team, is crewing today and as we pass the Black Rock Buoy, he is lying on deck, flat on his back, up near the shrouds. He's the rigger, and checking his work. Christian Topf, photographer (and former art editor of CB in the distant past when it was based hereabouts), leaps in the dinghy with Luke and they putter off (a long way off, thanks to the demands of Chris's super-long lens) to get some pics of *Freja* with all her sails set. By this time we've also hoisted what everyone is calling the flying jib, though being hanked on to the stay at CB we'd call it a jib topsail. The resulting

**Above left:** The lute stern of the old Scillonian Pilot Cutters is one of Luke's hallmarks  
**Above:** The predominantly white interior follows tradition; the boat is fitted out for comfortable cruising as well as for racing





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## Artist in the boatyard

*Freja* is the first Working Sail boat whose building was documented by an artist in residence. Anna Cattermole describes herself as an illustrator specialising in reportage. She works on location and never redraws or uses secondary sources such as photographs.

"Working only while the subject is present has become my way of truthfully documenting what I see," she says. Luke describes her sitting in the yard, "throughout the winter, muffled up to her eyes, sketching away".

Her *Freja* series is online at: [www.annacattermole.com/gallery/from-the-loft-floor](http://www.annacattermole.com/gallery/from-the-loft-floor)



images are impressive, though of the 'painted-ship-upon-a-painted-ocean' variety. Indeed, they are very reminiscent of the rather stilted boat portraits with which sailors used to decorate the lids of their ditty boxes.

The sea remains oily and flat as we turn on the engine and press on beyond St Anthony's Head in the hope of a breeze. People chat. Anders talks of how he has "always been sailing, always only in wooden boats," and how his first real boat was a gaff-rigged cutter. He'd read about Luke's boats in magazines. Then he had sailed some of them – *Eve of St Mawes*, *Lizzie May*, *Agnes*. "But what really made us decide was when we met Luke's friends – you can always judge a man by the friends he has." Friends like William and Arnie of *Hesper*. He quotes William on the subject of wooden boat maintenance: "William says that if someone has a beautiful garden they don't moan about keeping it up – it's a joy to them. The same with a boat. I've always liked going through the cycle of the year, maintaining and sailing my boats. It brings a rhythm to the year that I like."

He also speaks highly of a 1996 book, *Seaworthiness, the Forgotten Factor*, by CA Marchaj. "It approves of Pilot Cutters and Colin Archer designs, but not racing boats. He has a lot of advice for liveaboards." Marchaj, somewhat forgotten himself now, spent more than 20 years at Southampton University researching yacht stability. The book, adds Anders, "convinced Marion to agree about the choice of boat."

As a couple, Anders and Marion go back only 10 years or so – both were previously widowed. They're both outdoorsy sort of people; Marion doesn't have the same sailing background as Anders, but she's catching up fast. Probably has caught up, in fact. They seem like a can-do team, and while they're happy to accept Luke's gradual introduction to the boat (and perhaps indulge his evident reluctance to let his creation go), they lost no time in making it theirs. The weekend after the Easter Saturday launch, they took off, just the two of them and sailed *Freja* to Fowey, arriving after dark. Their plans are to explore Ireland and Scotland this summer, and then sail across to Sweden for a family event in September, before returning to Falmouth for the winter.

Still no wind, but rain keeps threatening, and drops start falling. Anders already has his foulies on, and I decide it's time for mine. Little jobs start getting done about the boat. Luke binds some cord around the iron ring attaching the mainsheet block to the horse, to stop it rattling. Marion gets out the Danish oil – Rustins – to touch up the rope scuffs that have appeared on the bulwark's capping rail. Anders demonstrates one of his favourite toys, the dual-purpose pump on the engine that can either suck the bilges dry should they need it, or, as now, deliver seawater to a hose attachment point on the foredeck for swabbing down the decks or cleaning the anchor. "Ideal for the Baltic," he remarks. "Lots of clingy clay mud."





**Above, clockwise from top left:** Anders, Marion and Luke Powell; Scuff marks on the capping rail; Freja's rudder head; and her 'fussy' Taylor's paraffin stove

Jon Albrecht, who's been helming, comments how like *Lizzie May*, Luke's second boat, *Freja* seems. "Everybody who knows says how alike she is – eerily, uncannily alike," he adds. "Well," says Luke, "actually I just put a piece of tracing paper over *Lizzie's* lines and redrew her, taking the lumps out."

The lumps? We all seem a tad mystified. "Er, sweetening and refining the lines," explains Luke, adopting a posh, naval-architect sort of voice.

By now we're heading back, making towards St Anthony's, when a ruffling of the water ahead is observed. "A williwaw," says somebody. Certainly some wind is on the way, and suddenly all is activity. The flying jib, or whatever it is, is handed, but the topsail stays up. Luke and Chris dive into the dinghy. We harden up the sheets, Marion takes the helm and we beat back and forth off St Mawes for an hour or so, while the sun and clouds compete for dominance and the outboard dinghy buzzes around us. *Freja* leans to the insistence of the Force 3 to 4 pressure, and, with a moderate level of heel, sweeps smoothly through the gentle chop. The sense of motion is exhilarating, but so is the feeling that we've got our pictures in spite of the fickle weather. The ship is suddenly full of happiness.

We resume our homeward course. Luke demonstrates making quick and easy telltales by chopping up a Tesco carrier bag. "Every little helps," comments Chris Topf. The plan now is to introduce Anders to the delights of

the barrel windlass on the foredeck and drop the anchor under sail off Custom House Quay. All goes well, but hardly have the flukes touched the bottom than the Harbour Master is sculling his little dinghy alongside and explaining that we can't moor there as that huge grey naval supply ship in the docks will be leaving in a couple of hours' time, and will want all this space to manoeuvre out of her berth.

An excellent opportunity to see the barrel windlass in action hoisting the anchor. This is best done by two people: Anders and Luke, each armed with a lever bar, take it in turns to jab it into sockets round the circumference of the barrel and heave. It's a long-winded process but spreads the effort into manageable chunks. We shift *Freja* into the marina again – later that evening, once the big grey ship has gone, she will slip the surly bonds of the marina berth as Anders and Marion take her out again, rattle out the anchor, and settle down for the night in the privacy and comfort of the boat that is increasingly coming to be their home.

Meanwhile, though, we're all ready for a pint, so it's back to the Chain Locker. Anders insists on getting the drinks in. He seems to feel there's something to celebrate. I'd say there is.

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C/O BARRY STOBART-HOOK

# SPEED MACHINE

In September 1952, fur trader John Cobb attempted to become the fastest man on water. *Mike Taylor* recalls the origins and tragic end of his boat, *Crusader*

**N**o sooner had the internal combustion engine become a practical proposition than man began using it for setting records. In 1900 the world land speed record stood at 65mph. Such was the determination to push the boundaries of engineering and personal endeavour that it leapt from 124mph to 369mph during the inter-war years.

Water speed records also began to tumble. In 1937, Sir Malcolm Campbell's *Blue Bird*, built by Saunders Roe and powered by a Rolls-Royce R-Type aero engine, hit 129mph on Lake Locarno in Italy. For *Blue Bird II*, Campbell brought together a team that included land speed consultant Reid Railton as technical adviser and Cmdr Peter Du Cane, managing director and naval architect at Vosper Ltd of Portchester.

They worked on a design, which Du Cane tested in the tank at Haslar with a 1:25 model. The boat took the record to 141mph on Coniston Water in 1939, but war was declared a week later and Railton was seconded by the Admiralty to engine makers Hall Scott in California.

After the war, Campbell died before he could add to his record. But Du Cane was still enamoured with the notion of using jet propulsion for water speed record boats. He was unimpressed with the dominant three-pointer arrangement of US design outfit Apel, which placed two of the floats at the front, making the craft unstable. His ideas focused on designing a new boat with a single float at the bow.

## COBB ENTERS THE FRAME

In 1947, Railton returned to speed on land. He helped a wealthy client called John Cobb achieve a timed run of over 400mph at Bonneville Flats in the US. With minds still set in record-breaking mode, the conversation steered next towards a new attempt... on water.

There followed an exchange of letters between Du Cane and Railton over a new design. Du Cane's first drawings clearly show the basis upon which the project would progress: an egg-shaped housing for the pilot,

engine and fuel, with skinny skis mounted on legs and a pronounced rudder fin at the rear. Notes show his concerns over aerodynamic stability and 'porpoising' – the tendency to lift and depress – when running at speed.

Du Cane's model impressed Cobb and Railton in demonstrations, although the engine had difficulty at 'the hump' – the point where it overcomes the craft's natural weight and drag, lifting it to plane on the water. In a remarkable series of sketches, the final iteration began to emerge, with longer, angled rear outboard sponsons and a bow ski that was almost absorbed into the hull form.

In order to test the designs at higher speeds, Du Cane developed a technique of using free-running models propelled by small Jetex rocket motors. He deliberately progressed in single steps to ensure that the results were clearly understood, but the 'hump' remained a difficult hurdle to overcome.

A further difficulty was the 5,000-mile distance separating the two men: Railton in California and Du Cane in Hampshire. Perhaps inevitably, other designs were explored in parallel, and Railton arranged for a model to be developed by US boat designer Van Patten. This used a multi-stepped hydroplane at the front, with large twin skids with fins at the rear.

When he returned to the UK in the mid-1950s, the Van Patten model was tank-tested at Haslar and though it performed well at low speed, resistance increased unacceptably with velocity. Haslar's tank could not reproduce the full-size equivalent speed of more than 100mph, so at one point, the team resorted to towing a model behind a speedboat.

Then, on 26 June, an Apel-inspired three-pointer called *Slo-Mo-Shun* driven off Seattle by Stanley Sayers, took the water speed record to 160.02mph. The Alison-powered craft, had two significant features: a front-mounted air dam, which broke up airflow as it hit the craft, and a propeller. Designed by 'gifted amateur' Ted Jones, the performance was not lost on Du Cane and Railton.

After that, Vosper produced a number of models with foreshortened bodies and sponsons that protruded

*Opposite:*  
*Crusader* on the  
crane at Vosper's  
Portchester yard

C/O BARRY STOBART-HOOK







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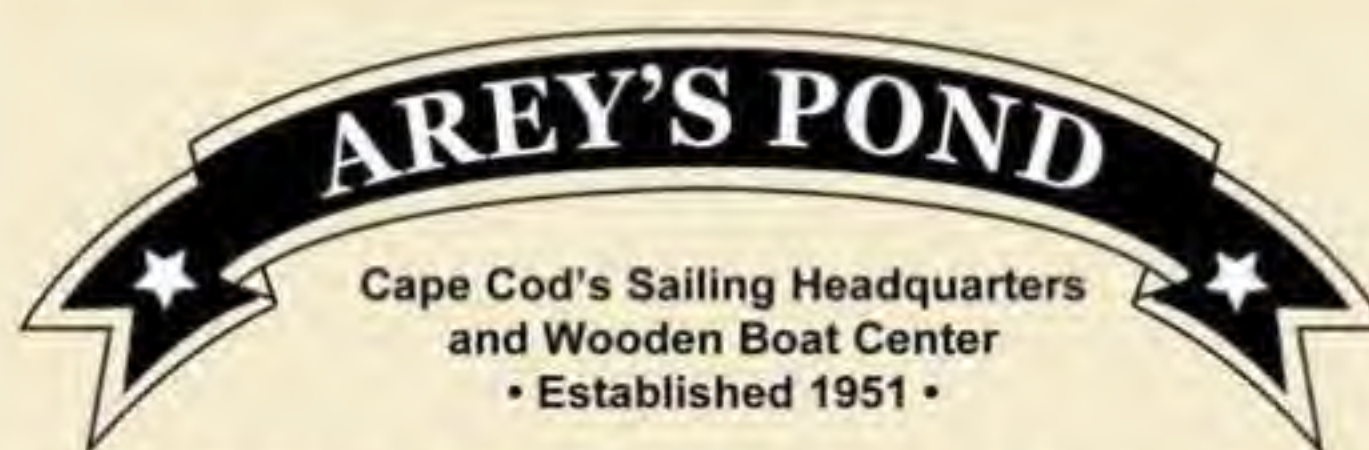


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“Had he known the cost, he would have thought twice”

## CRUSADER

DESIGNER

Peter Du Cane

LOA

31ft (9.5m)

BEAM

13ft (4.0m)

ENGINE

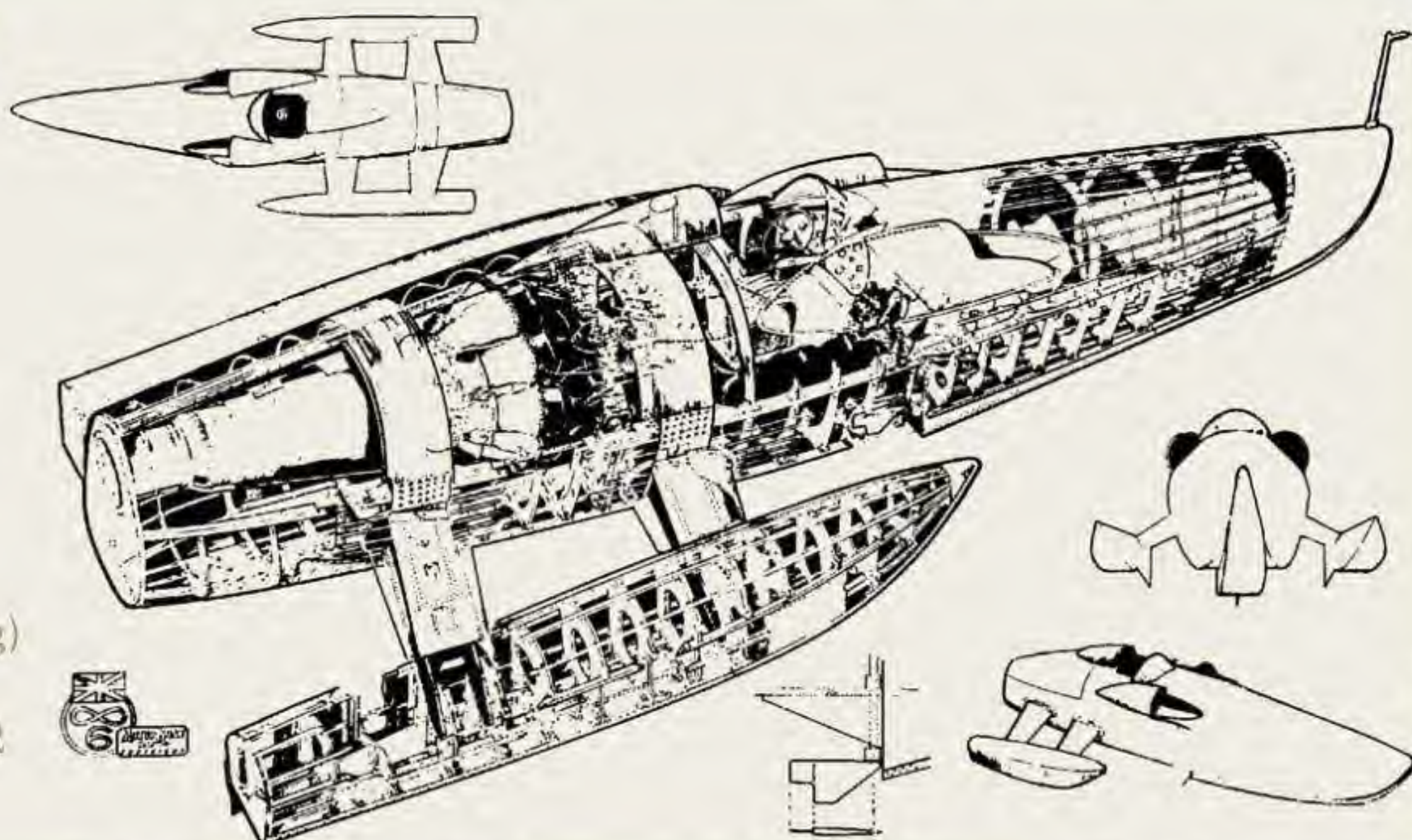
De Havilland  
Ghost

THRUST

5,000lb (2,268kg)

BUILT

Vosper Ltd, 1952



C/O VOSPER THORNCROFT



C/O VOSPER THORNCROFT

beyond the rear of the craft, in an effort to overcome wash from the front skid and reduce low-speed resistance to overcome the 'hump'. By October 1950, one shape emerged as the outright favourite.

With Cobb's agreement, a gyroscopically-controlled 1:6 scale model was built and on 25 January 1951, it achieved an impressive 97.5mph before running out of fuel. Du Cane immediately sent a missive to Railton recording the fact. Later testing by Mike Hooper of Fairey Aviation found that the aerodynamic lift of the boat would exceed its weight at 5° of pitch, suggesting it was fairly resistant to somersaulting.

Railton had been doing some calculations of his own based on drag projections derived from *Blue Bird II* and *Slo-Mo-Shun*, concluding that up to 6,000lb (2,722kg) of thrust was needed. De Havilland agreed to supply a Ghost engine free of charge, except for installation costs. Vosper, on the other hand, requested upfront payment of £5,000, the balance to be paid on completion of the boat for trials. Cobb is said to have exclaimed that, had he known the final cost, he would have thought twice about embarking on the programme.

Despite the post-war climate of rationing, the craft was built of birch plywood and high-tensile aluminium. The skin comprised two layers of timber laminate, fixed to longitudinal stringers laid on cross-sectional frames. Particular attention was paid to the aft section, which housed the engine and the attachments for the sponsons. The areas exposed to high stress levels, including the cantilever sponson brackets, running surfaces and ring sections round the engine, were aluminium.

By April 1952, the name *Crusader* had been agreed upon, and three months later, Cobb's attack on the world water speed record was announced for September – on Loch Ness. The craft arrived in Scotland in late August, and engineers began reinstalling the engine and sponsons.

With Cobb away, Du Cane had the privilege of first testing *Crusader* on the loch. He found that she was deluged in spray before lifting on to the plane, while the tiny rudder gave only limited steering. Cobb himself took her out for several runs on 4 September, though conditions were hardly ideal. Upon her return, the engineers found severe distortion to the front foot, and made temporary repairs with wooden braces.

**Above left to right:** Cobb was thrown from the craft when it broke up; aluminium frames were only used in high-stress areas; de Havilland's Ghost engine was supplied to Cobb free of charge



## PETER DU CANE Designer of Crusader

Peter Du Cane trained as an engineer and, after a stint in the Royal Navy, set up his own business. He joined Vosper Ltd in 1931, taking over boat design from Fred Cooper in 1934. The Navy commissioned a series of small, fast craft, but as the situation in Europe worsened, Du Cane began thinking of a boat capable of carrying twin 21in (53cm) torpedo tubes and Oerlikon anti-aircraft guns – at high speed.

The result was a craft financed and designed by Du Cane himself. She was a 68ft (20.7m) shallow-draught, hard-chine craft with a sleek superstructure. Powered by triple 1,150hp V12 Italian Isotta Fraschini engines, she was capable of 48 knots. In a Force 7 gale off the Isle of Wight, Du Cane gave an impressive demonstration; the Navy bought the boat and named her *MTB 102*.

A shortage of high-performance engines led to a lull, before Du Cane set off for America in mid-1941 to survey suitable yards for building Vosper-type MTBs. Then the company was commissioned to design and produce 68ft (20.7m) High Speed Launches, for aircrew rescue duties.

The post-war period was a very hard time for Du Cane and Vosper, the company even turning to caravans and fairground equipment just to survive. Then the Cobb tragedy had a dramatic effect on Du Cane personally.

HULTON/GETTY



He remained focused on fast launches, peaking with the Brave Class, whose three 4,250hp Bristol Siddeley Proteus gas turbine engines produced 57 knots. Du Cane even built a superyacht version for shipping tycoon Stavros Niarchos, called *Mercury* (now *Brave Challenger*) and he also designed several entrants for the Cowes to Torquay powerboat race.

In 1963, Du Cane became Vosper's deputy chairman and research director, but the company lacked the facilities for the new breed of larger vessel. In 1966 Vosper merged with John I Thornycroft – the same year that the company won the Double Queen's Award for Industry.

He retired in 1969 and died in 1984, aged 83.

**Above, left to right: Reid Railton, John Cobb and Peter Du Cane**



C/O BARRY STOBART-HOOK

**Above: Porpoising caused by small waves led to a spectacular break up for *Crusader***

The next run, on 10 September, gave impressive results, with speeds in excess of 180mph. This was sufficient to have taken the record but no timekeepers were on hand to record the performance.

Concerned about the damaged front ski, Du Cane returned to Portchester and contacted Dr Corlett of British Aluminium. He advised that the mixture of timber and alloy on the shoe could indeed result in problems under stress.

Although it was clear that *Crusader* was capable of speeds of 200mph in calm conditions, Du Cane strongly recommended that she be taken back to Portchester at Vosper's expense, where modifications could be made under proper engineering conditions. He estimated that this, and a number of other adjustments, would take about a month to complete.

But Cobb had been made chairman of the Falkland Islands Company, and his fellow board members were anxious for him to quit his record-breaking activities. Feeling that this could be his last chance, Cobb pressed Du

Cane, who reluctantly agreed to a last run, as long as *Crusader* would only go out in calm conditions at less than 190mph. Several more runs were made over the next few days, but poor weather prevented a record being set. Then, on 29 September, conditions improved. *Crusader* was launched and Cobb began his attempt.

Suddenly, midway through the run, a series of waves, probably wash from support boats, hit *Crusader* with an audible crack. She began to porpoise badly, the nose finally pitching forward into the water, exploding in a huge plume of spray and steam. Cobb was thrown out and killed instantly.

*Crusader* had achieved a one-way speed of 206.89mph but, because there was no return run, it did not stand as a record. Railton heard the news as he was boarding a liner at Southampton to return to the United States. He turned round, went back to Scotland and was among the congregation to bid Cobb a sad farewell. Neither Du Cane nor Railton involved themselves with water speed record attempts again.





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# Onboard

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## THE RIVER Orwell

To barge country, and the backdrop for an Arthur Ransome book, in the second of our Classic Cruising Grounds. Words and pictures by *Peter Willis*





**S**uffolk's Orwell is for much of its length the most beautiful of the necklace of rivers that form the Thames Estuary, though it's also busy, with active ports at both its mouth and the head of navigation.

The Orwell's chief character is its gentle, lightly wooded banks, bereft of unsightly modern development, thanks in large part to the grand estates built in the 17th and 18th centuries, many of them with respectable maritime connections. Orwell Park, for instance, was built by Admiral Vernon ('Old Grog') and Broke Hall near Levington was the family home of Sir Philip Broke, who as captain of HMS *Shannon* captured the USS *Chesapeake* of Boston, Mass, in 1813 – a legendary single-ship action vividly retold in Patrick O'Brian's *The Fortune of War*.

These green banks encompass a broad river over half a mile wide in places, running for nine miles from Harwich Harbour up to the port of Ipswich. The breadth can be deceptive – it shallows rapidly outside the dredged channel maintained for the shipping traffic to Ipswich, though yachts may step aside from the buoyed channel with safety, provided a careful eye is kept on the echo-sounder.

#### PIN MILL AND THE BARGEMEN

This is Thames Sailing Barge country, and nowhere more so than Pin Mill. Ships would anchor in Buttermen's Bay, just downriver, and discharge cargo into barges, both for dispersal to local wharves and to lighten their draught in preparation for the shallow and tortuous course up to Ipswich. Pin Mill was also the place they came for refreshment, at its 16th-century inn, and repairs to their vessels; Pin Mill had a reputation for building smacks. Today, the Pin Mill Barge Match is still one of the most popular in the calendar.

This little hamlet, reached "down a deep green lane", or up its Hard, and probably through a deal of mud if the tide is low, has, remarkably, remained essentially unchanged. The Butt & Oyster pub still stands at the top of the Hard, and its main bar is still the simple, cool, plain-wood room where bargemen would quench their thirst and swap gossip. The dining room has gone upmarket, and they no longer serve



## “For all the Orwell’s unspoilt rural aspect, it conceals a range of services to yachtsmen”

drinks through the windows to yachtsmen who had sailed right up on a high spring tide, but it remains a popular destination. Its window seat is still one of the best places in the world for a peaceful, reflective pint with a beautiful view.

### ARTHUR RANSOME

It’s hard to think of Pin Mill without thinking of Arthur Ransome. He set the beginning of *We Didn’t Mean to Go to Sea* (and its successor, *Secret Water*) here. You can practically identify the mooring of the *Goblin*, where John caught a rope and tied the bowline knot that started the whole adventure. Above the Butt & Oyster is the long pink mass of Alma Cottage where the Swallows were staying at the start of the story. Miss Powell did indeed live there, though she reputedly had to learn to make omelettes after the book was published. Ransome’s boat, the *Nancy Blackett*, was kept there at Harry King’s boatyard and she became the *Goblin* in the book.

Happily, King’s is still going, still building, though nowadays mostly repairing, wooden boats, as it has since around 1850. Next door is another old Pin Mill family yard, that of Webb Brothers, where last year they completed the major rebuild of the 1899 barge *Melissa*.

Pin Mill may remain essentially the same, but the details change. The shop, which later became Tony Ward’s chandlery and provisions store, is now a ceramics gallery and for supplies you must go nearly a mile up the lane to Chelmondiston on the main road.

The Hard – a long strip of concrete (though not quite long enough at low water springs) with the Grindle stream running alongside it to enable dinghies to be towed right up and the broad expanse of shingle where boats can lay up for repair – has just been given a major refurbishment, and now has new scrubbing posts and barge blocks as well as improved surfaces and edge repairs to the concrete. There is also a small jetty, running out from in front of King’s yard across the mud, and offering up to 6ft (1.8m) depth at high water.

Ransome’s description of a sail down the Orwell, in chapter five of *We Didn’t...*, is a remarkably accurate picture of the river at the time, around 1935. But it does contain a puzzling description of the buoyage. “Red buoys and conical buoys to starboard... black can buoys to port... That’s coming up with the flood.” This was pretty much the opposite of the UK system at the time, which had red-and-white cans to port and black conical buoys to starboard. Because of Ipswich’s strong trade connections with the Netherlands it had chosen to adopt the Dutch buoyage system, and kept it up until around 1950, when it fell in line with the rest of the UK.

The ante-chamber to the Orwell, coming in from the sea, is Harwich Harbour, where the Orwell and the Stour rivers meet; a busy mile-wide waterway with Dutch and Danish ferries using Parkeston Quay in the Stour, freighters making up to Ipswich, and massive container ships manoeuvring for the Felixstowe Container Terminal – plus the local three-way Harwich-Shotley-

PAUL JAMES

*Previous spread:*  
Pin Mill’s Hard and the Butt & Oyster  
Clockwise from far left: Ipswich Dock; the Orwell Bridge marks the start of the river’s industrialisation (below); Felixstowe is the UK’s biggest container port; Pin Mill across the mud



PETER WILLIS

PETER WILLIS





Felixstowe ferry and, at peak times, plenty of yachts. It's not as crowded as it sounds – nothing a good look-out and early action couldn't cope with. Leisure craft are advised to use the recommended yacht track.

### COMMERCIAL PORTS

The Orwell has always been a working river, with the ports of Ipswich and Harwich vying for supremacy. Ipswich has been a trading centre since around 660AD, and Harwich had the Navy and the ferry traffic to the Continent, but in more recent times, both have been trumped by the remarkable rise of Felixstowe. Begun as part of a holiday resort in the 19th century by a local landowner, the port was still too small in 1948 to be included in the National Dock Labour Scheme. But it embraced containerisation early and, with the added benefit of its proximity to the sea, Felixstowe has become the UK's largest container port. Its ranks of massive cranes have achieved totemic status – the East Coast's functional answer to the Angel of the North.

Harwich, meanwhile, remains a drowsily charming little enclave full of historic buildings, its former prosperity based on its position as the only safe haven between the Thames and the Humber. Yachts can tie up at the Ha'penny Pier, free during the daytime, and there's lunch or tea at the nicely refurbished Pier Hotel. This building

hosted the Royal Harwich Yacht Club, back in the day when the town was part of the Big Class regatta circuit with the King's yacht *Britannia* taking part.

For all the Orwell's unspoilt rural aspect, it conceals a huge range of services to yachtsmen. The three commercial marinas between the Stour and the Orwell Bridge have nearly 1,200 berths between them (with a further 250-plus in Ipswich) and each has a range of specialist trades for repairs and supplies, and something of an interesting history.

Shotley (350 berths, approached via a 24-hour lock), on the corner of the Stour and the Orwell's south bank, occupies the site of the Navy's shore establishment HMS *Ganges* which closed down in 1976 – only its 143ft (43.6m) mast and an interesting little museum next to the marina's Shipwreck Bar remain.

Suffolk Yacht Harbour, a couple of miles further upstream on the north bank, was dug out of the mud below Levington Creek by its owners and opened in 1970 with just 40 berths; it now has 550 places and a small industrial estate of riggers, sailmakers, engineers and the rest. Its clubhouse in the old Mid Barrow lightship is a popular watering-hole and the marina has developed a reputation for wooden-boat maintenance. It organises an annual classic yacht regatta, mainly for bermudan-rigged vessels and the Stella class, as well as

**Above: Suffolk Yacht Harbour organises a well attended annual classic regatta**





PETER WILLIS

**Left: View from Shotley Point looking towards Suffolk Yacht Harbour**

feeder races for the BCYC's annual Cowes regatta. The old, thatched Ship Inn in Levington village does good food, and is worth the healthy mile-and-a-bit walk alongside the creek to get there.

Another two-and-a-half miles upriver, through the moorings of Buttermen's Bay and past the houseboats below Pin Mill – which once included the great *Mariquita* among their number – brings us to Woolverstone, an MDL marina with 235 tidal berths. Its resident boatbuilder is Nigel Waller, whose Itchen Ferry yacht *Fanny of Cowes* habitually carries off the silverware at Old Gaffers events. Some charts mark the spot as Cat House Hard, a reference to an 18th-century Gothic folly – still there – which was reputed to warn smugglers of the presence of revenue men by displaying a silhouette of a cat in its window. The marina is built on what was the Woolverstone Shipyard, started in 1946 by designer Austin Farrar who based it around a concrete slip built during the war for D-Day landing craft.

Just downstream is the Royal Harwich Yacht Club. Started in 1843, it has a distinguished history, including Arctic exploration and America's Cup challenges, as well as organising the Harwich Regattas for which it was set up. For most of its first century it had no permanent headquarters, using various hotels in Harwich instead, and closing down entirely during the Second World War. The move to Woolverstone got it going again and the present clubhouse was opened in 1969.

It's an active club, combining racing and cruising interests, and with a strong junior programme. It's also very hospitable, a lot less stuffy than many other senior yacht clubs with a royal warrant, and with excellent bar

and catering facilities. Its own small marina, built primarily for the members, also welcomes visiting yachts and likes to boast that it has never turned anyone away. From the clubhouse lawn is one of the finest views on the Orwell, with views across to Orwell Park and down through a grove of trees to Broke Hall.

### UPSTREAM TO IPSWICH

Above the Orwell Bridge, the river's character changes abruptly, becoming industrial and then urban. First comes Fox's Marina, 100 berths, with extensive facilities and a huge chandlery. Once inside Ipswich Wet Dock, via the Prince Philip Lock (24 hours, VHF ch 68), there are two more marinas, Ipswich Haven (270-plus berths) and Neptune (150-plus). Debbage Yachting, on the west side of the New Cut has a small pontoon and is considerably cheaper than the main marinas, though less handy for the town's attractions. With full facilities it could be a good choice for laying-up.

The dock, opened in 1850, is a relic of Ipswich's barge and grain trade, gradually being redeveloped for leisure, but with an active marine industry. There are always a few interesting old boats laid up, and Spirit Yachts builds its boats there. Ipswich is a historic town with many fine buildings and a good selection of places to eat and drink, including the Lord Nelson in Fore Street and the Steamboat Tavern on New Cut West.

Frank Cowper, in his 1892 *Sailing Tours*, found the Orwell "peaceful, sweet and homelike", with a "natural beauty of the quiet reposeful sort", and it still is. He also considered it "far superior to Southampton Water as regards scenery". These days, it's certainly that. 🌐

## LOCAL INFORMATION

### MARINAS AND MOORINGS

#### Debbage

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#### Fox's Marina

Tel: +44 (0)1473 689111

VHF Ch 80

#### Ipswich Haven Marina

Tel: +44 (0)1473 236644

VHF Ch 80/37

#### Neptune Marina

Tel: +44 (0)1473 215204

VHF Ch 80

#### Pin Mill Moorings and Hard

Tel: +44 (0)7714 260568

#### Royal Harwich YC

Tel: +44 (0)7742 145994

#### Shotley Marina

Tel: +44 (0)1473 788982

VHF Ch 80

### Suffolk Yacht Harbour

Tel: +44 (0)1473 659465

VHF Ch 80

### Woolverstone Marina

Tel: +44 (0)1473 780206

VHF Ch 80

### EAT/DRINK

#### Pin Mill

Butt & Oyster: +44 (0)1473

780764, [www.debeninns.co.uk/buttandoyster](http://www.debeninns.co.uk/buttandoyster)

### Ipswich

Lord Nelson: +44(0)1473 407510, [www.lord-nelson.co.uk](http://www.lord-nelson.co.uk)

Steamboat Tavern: +44 (0)1473 601902, [www.thesteamboat.co.uk](http://www.thesteamboat.co.uk)

### Levington

Ship Inn: +44 (0)1473 659573, [www.theshippinnleavington.co.uk](http://www.theshippinnleavington.co.uk)

### Pilotage

*East Coast Rivers* by Janet Harber: Wiley Nautical £24.99  
Updated and redesigned 19th edition of much-loved classic *East Coast Pilot* by Jarman, Holness, Cooper, Imray, £22.99  
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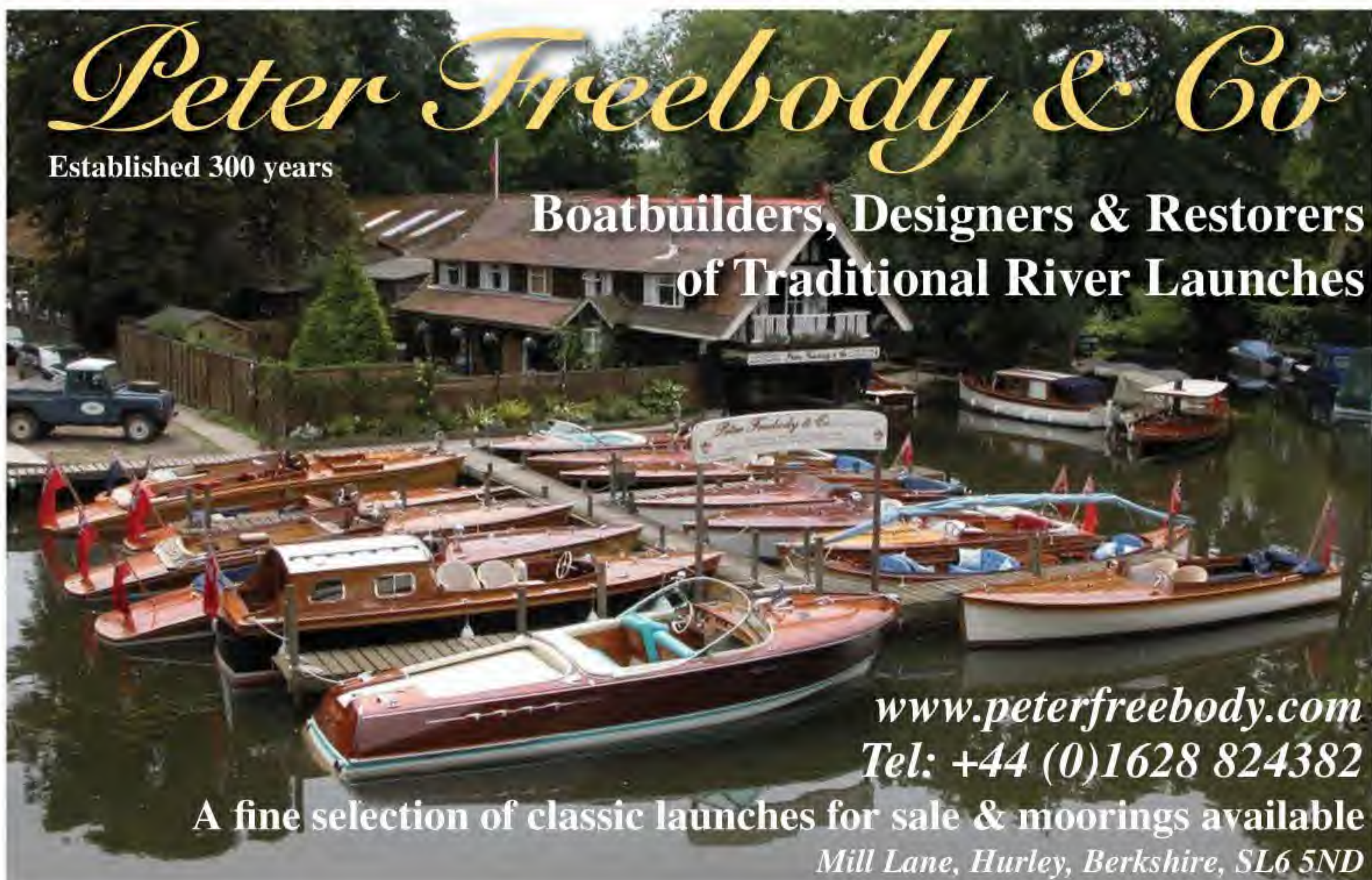
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# Books

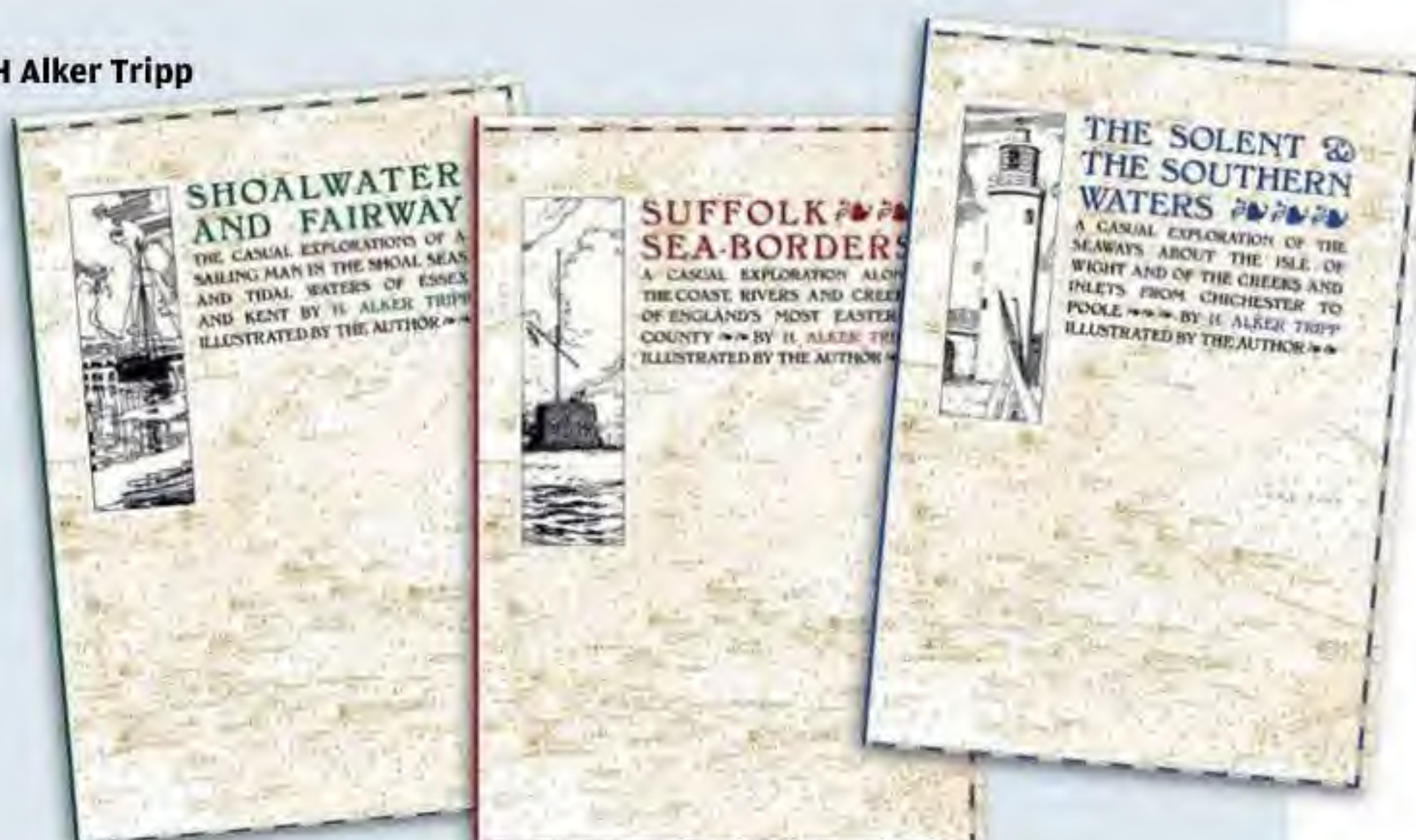
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Pub Lodestar Books, 2012, hardback, £20 each or all three for £45. Order online at [www.lodestarbooks.com](http://www.lodestarbooks.com)



## Circle Line

**Around London in a small boat**  
By Steffan Meyric Hughes

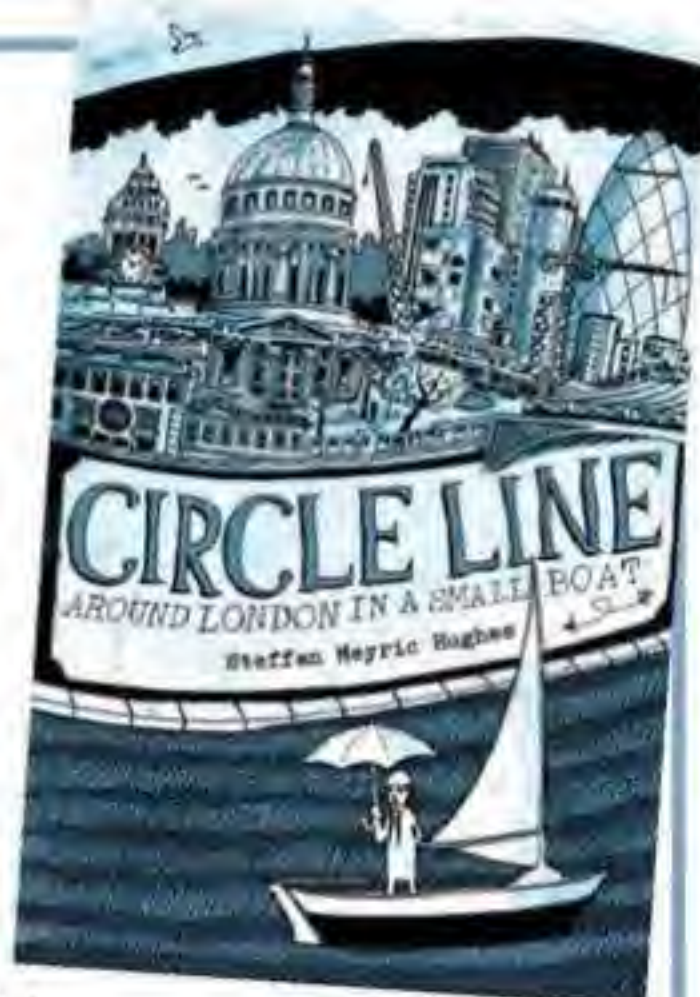
Seeing as he's away on holiday, we feel free to write about our news editor Steffan's book

– from when he took a Swallow Storm 15 around London, using the canals and the River Thames (CB255).

Quite how you could make a book out of such a venture, we were intrigued to know – Steffan made a week's holiday of the clockwise jaunt, camping if he could, and noticing our capital from an angle few now see. At one point, he sails over the North Circular, and at another, disappears into the half-mile darkness of the Islington Tunnel.

But this is much more than a description of how, in 2009, he accomplished the task. We are treated to his insightful comments on the old and new architecture, particularly how the waterfront has changed and even the quality of the water itself, which is cleaner now than in his early canoeing days of youth. In the tradition of good travel writing, this is a good 'sailing book'. *DH*

Pub Summersdale, 2012, paperback, 250pp, £8.99, ISBN: 978-1849532938



## Head, Heart, Hand

By Henwood & Dean

To celebrate the 30th anniversary of Thames boat yard Henwood & Dean, the yard has published a book. This 132pp full-colour, casebound hardback is written by the boatbuilder in question, Colin Henwood, and stunningly illustrated throughout with photography by Michael English. *SHMH*

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## First aid at sea

By Douglas Justins and Colin Berry

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Pub Adlard Coles, 2012 (6th edition), paperback, £10.99

## Cruising Guide

**The River Thames and Connecting Waterways**  
By the BMF

If you're planning to spend any time on the Thames in anything bigger than a punt, you really ought to have a copy of this handy little guide. There's a list of every bridge with its headroom, span width and depth. Each section of the river is mapped with services and connecting waterways. Useful boxes give times and distances between locks. *SRF*

Pub BMF, 52pp, free, [www.britishmarine.co.uk](http://www.britishmarine.co.uk)





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# Atlantic sketch



## Poor man's espresso

DAN HOUSTON LEARNS HOW TO MAKE ESPRESSO AFLOAT

Sailing downwind, cross-ocean on those nightwatches... Sometimes you wake up with a mouth like the bottom of a birdcage and yet you haven't seen a feathered fowl all week. Your dreams are all inter-continental – inter continental-shelf, that is; watery and vivid with primary colour.

Last night you were alert in the small hours a second after waking, but now you mechanically haul on your watch clothes in a sleepy funk, feeling like the slightest excuse would send you back to much-needed slumber.

**“Coffee all over the deckhead... best left to the Italians”**

Even on watch you're taking time to adjust. You try deep breathing. Luckily the off-watch are handing over slowly, allowing you time... Then someone mentions coffee. It's an Italian boat so coffee is not just good, it's great, and always real; these guys would throw instant coffee in the sea and use the tin for kit. “Espresso?” offers Giovanni.

How does he make it? I follow him to the galley.

“We call this Naples, or poor man's espresso,” he explains as he pours a splash from the aluminium Bialetti moka stovetop jug into a small melamine coffee can (cup). Sugar goes in. One, two... “I'll do three,” he says and starts beating it vigorously with a spoon. After a minute or more more it looks like a blond froth. “OK,” Giovanni says, “now we add the rest.” The small coffee in the cup looks like Italian espresso, with that frothy head and an aroma that knows it's just about to wake you up, without the jag. It tastes as good as any Covent Garden deli's, and has the necessary hit of caffeine to keep you wide awake.

“And if you want some small cappuccino you add milk like this,” says Giovanni shaking the bejesus out of half a cup of a milk in a carton. He fills another coffee can and it's frothy and real.

This is cool. I'm learning new tricks; a Moka Express is clearly the way to go afloat.

Next day I try it myself. Two sugars and it tastes just as good. I have a glass of water in the other hand. I'll enjoy it on deck. Just a few unsupported steps across the saloon. Eilean lurches and I'm in mid-air. Coffee all over the deckhead. Twenty minutes later, I have cleaned up. Best to leave coffee to the Italians.



Top: The editor enjoyed coffee on Eilean, Transatlantic: CB286

# Lazarette

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CB says: Excellent

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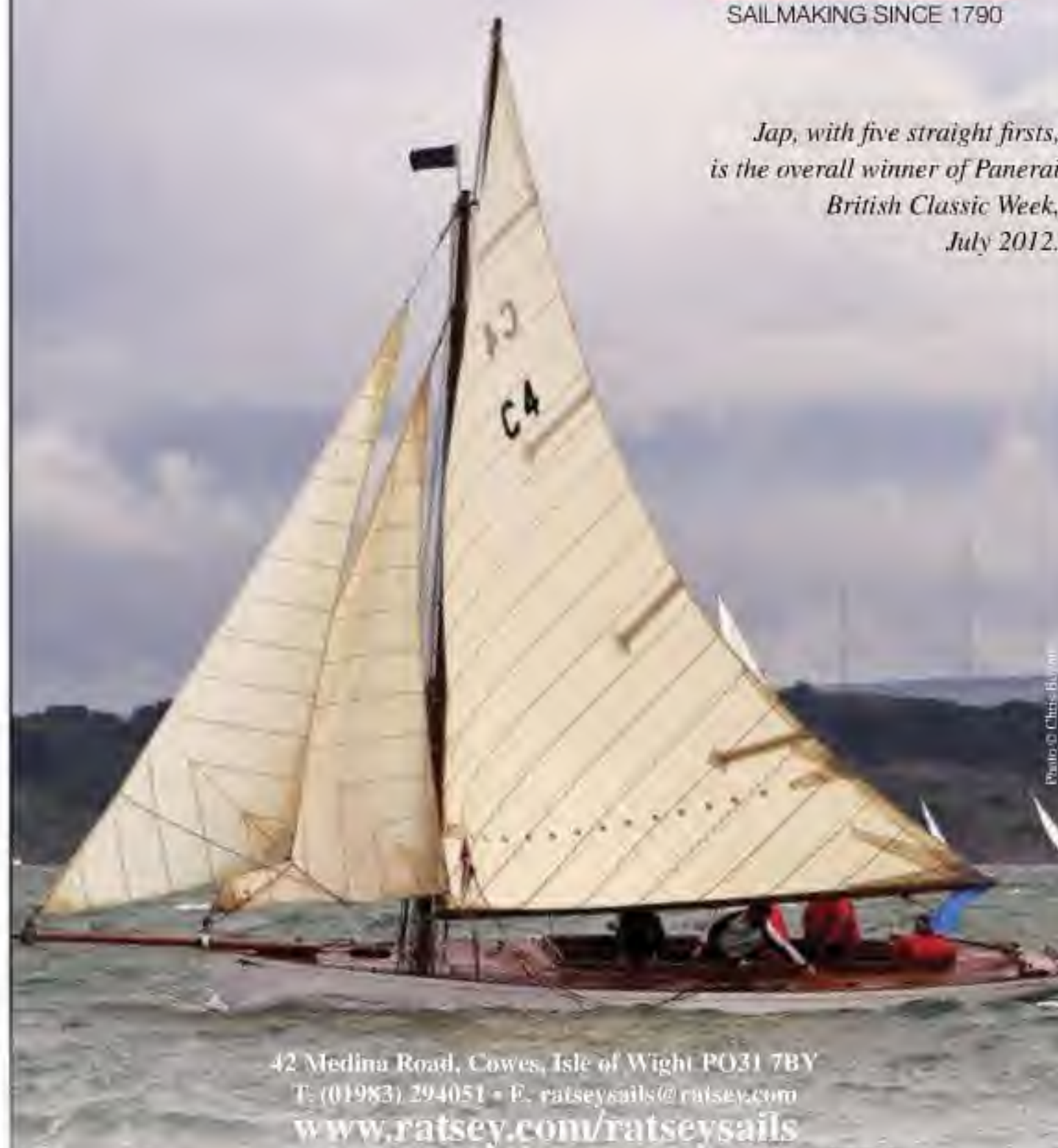
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# Classnotes

## International Yngling

BY VANESSA BIRD

The International Yngling has long been considered to be a smaller version of the Soling. Yet, although the two keelboats share the same designer – Jan Herman Linge – and similar characteristics, they are very different. Both designs look sleek and offer a performance to match, but the Yngling is much fuller and beamier in the hull, has more freeboard and a slightly more pronounced sheer.

Linge designed the Yngling in 1967, initially with his young son Øyvinn in mind. Although the boy was only 14 days old at the time, Jan hoped he would one day become a keen sailor.

This was just two years after Linge had produced the Soling, and in the same year that the 26ft 9in (8.2m) keelboat had debuted at the International Yacht Racing Union (IYRU) selection trials at Travemünde, Germany. The Soling had put on an impressive and very capable performance, but Linge saw the need for a smaller, cheaper keelboat that shared the same style and ethos, and which people of an 'average size' were able to handle.

During the winter months of 1967-8, Borge Bringsværd of Drøbak in Norway produced the plug and then the moulds for the new 20-footer, and by the following spring, seven Ynglings had been built. Five raced that season, including Jan Linge's own boat, and by 1969, the class was firmly established in Norwegian waters.

In Denmark, too, interest was high, after well-known sailor Paul Elvstrøm – who was also involved in the Soling class – borrowed Linge's Yngling and spent the winter months trialling it and helping to promote the class.

By the start of the next season, 62 had been built by Bringsværd, and both junior and adult sailors were

finding the keelboat a well-mannered yet exciting boat to sail. On the water, the Yngling handles very well and is a cross between a keelboat and a planing dinghy. It's more manoeuvrable than a Soling, but on speed over a distance would lose out to its larger sibling, which is the faster of the two.

It is designed for a crew of three, with an average weight of between 400-500lb (180-225kg), and this has made it a popular choice for female and junior sailors, as it does not require great strength or bulk to control and sail it to its optimum performance. The IYRU recognised the Yngling's suitability for women's sailing in 1994, when the class was chosen for the International Women's Keelboat Championship, and 10 years later it was sailed as the women's keelboat class at its first Olympics, in Greece.

At the Beijing Olympics in 2008 it was used again, and although it has since been replaced by Greg Elliott's eponymous 6m design, the Yngling is still considered one of the world's top women's keelboat classes. It has also excelled in junior training, too, and many would-be Soling sailors have used it to hone their skills.

Today, over 4,000 have been built, and the class is going from strength to strength. It is now sailed across three continents, and its annual world championships regularly attract between 50 and 60 boats from all over the world.



MATTIAS DAHLSTROM



### YNGLING CLASS

LOA  
20ft 8in (6.3m)

LWL  
15ft 4in (4.7m)

BEAM  
5ft 7in (1.7m)

DRAUGHT  
3ft 5in (1m)

SAIL AREA  
300sqft  
(27.9m<sup>2</sup>)

DISPLACEMENT  
1,421lb  
(645kg)

SAIL AREA  
150sqft (14m<sup>2</sup>)

DESIGNER  
Jan Linge 1967

### THE NAME

The name Yngling is pronounced 'ing'ling and is Norwegian for 'youngster', in reference to Linge's 14-day-old son. In 1971 the Norwegian Design Council awarded Jan Linge the Design Prize for the Yngling.

### REDESIGN

The Yngling is a one design, but has seen various tweaks over the past 45 years. The most recent was in 1990, when Jan Linge redesigned the cockpit with a raised, double-bottom sole.

### BRITISH YNGLING SAILORS

There's no UK branch of the class association, but Great Britain's success in the Yngling is well known. At both Olympics in which the class was sailed, Great Britain won gold, with Shirley Robertson at the helm at Athens in 2004 and Sarah Ayton in Qingdao in 2008.

### INTERNATIONAL STATUS

The class was granted International status by the IYRU in 1979, 11 years after the first boats were built.

[www.yngling.org](http://www.yngling.org)



Vanessa's book *Classic Classes* is out now:  
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# Getting afloat

## EBIHEN 16

### Breton fishing boat

This Getting Afloat editor spends too long on the website of French small-boat maestro François Vivier and could not help noticing this new boat recently, standing out, as she does, with her loose-footed lug rig and black, workboat-like hull, drawn with reference to the fishing boats of northern Brittany.

François told CB that the Ebihen 16 is a good load-carrier, intended for stable family sailing and fishing. The boat is available with different rigs and builds, in

kit form, plan form – or even as a finished product. In clinker ply, expect to pay around €18,000 (£15,000) inc VAT.

We enjoyed the stout-looking stem post, simple lug rig, outboard well, handy-looking foredeck (for jumping ashore easily as well as stowing dry stuff) and black paint job with a simple white cove line on the hull.

Also worth looking at is the little sister than inspired her – the Ebihen 15. Both boats are available with lug or gaff rig.



## BÉNIGUET

### Trailable weekender

A couple of sizes up from the Ebihen 16, and with a more yachty look, is the 19ft 3in (5.9m) Béniguét. Her size puts her in competition with the popular Cornish Shrimper and Cape Cutter, both GRP with inboard engines.

The Béniguét, in clinker ply, is lighter than those and simpler, with an outboard well instead of a diesel installation. She is described by Vivier as a 'pocket cruiser or day boat' with accommodation for two or three.

The focus here is on performance and cockpit space, which are increasingly becoming the watchwords of the day: more and more boatbuilders, brokers and designers tell us that customers are trading down, either for lack of time or lack of money for the big cruise.

The Béniguét has a 6ft 8in (2m) long cockpit for day-sailing with friends, a trailable weight of 1874lb (850kg), space on each side of the outboard well for fishing kit (or a bucket of ice and beer) and a steel centreplate that pivots under the keel, leaving space for overnighting in reasonable comfort. Nice touches include opening portholes and a foredeck anchor locker. Her oiled teak means easier maintenance, too.

Four have been built by yards, with another 11 plans sold for home-building.

## PEN-HIR

### Simple, fast, handy sloop

"My goal was to draw something in the same spirit as the American knockabouts designed by Alden and Crowninshield," says Vivier of the Pen-Hir, a 24ft 6in (7.5m) trailer-sailer he drew for himself in 2009. Four years of thinking have resulted in a high-peaked gaff sail-plan for easy mast-stepping in a tabernacle set-up, and the boat also has two strong eyebolts to allow crane-handling. The need for performance and the ability to dry out on legs, negating need for marinas, have balanced each other in a short, classic keel shape, with the tiller at mid-cockpit, combined with a well-canvassed rig. The four berth Pen-Hir can accommodate a tilting outboard in a well to reduce drag.



Study plans for all Vivier designs are available at [www.vivierboats.com](http://www.vivierboats.com) for €20 (£16). Tel: +33 (0)2 2854 9786. Build plans and full-sized patterns range from €160 (£126) for the Ebihen 15 to €990 (£785) for the Pen-Hir. Nicolas Vivier (son) builds the Ebihens (€18,500, £14,650) and Pen-Hir (€98,000, £77,620) at the Icarai yard in Cherbourg (Tel: +33 (0)2 33 41 38 91, [www.icarai.fr](http://www.icarai.fr)) and the Béniguét is built by Chantier Grand-Largue ([www.grand-largue.fr](http://www.grand-largue.fr)). Prices on request



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**34ft 10 ton Hillyard Cutter, 1971**  
Bermudan Cutter. 55hp '04. Perkins eng.  
Centre cockpit. Comprehensive inventory  
Hampshire £27,500



**44ft Whitstable Oyster Smack, 1908**  
Rebuilt, engineless. Traditional ex fishing  
vessel. Basic accom 6 berths.  
Kent £90,000 ONO



**27ft Tomahawk Sloop, 1962**  
Camper & Nicholson influenced  
Design. A fastidious Shipwright's  
restoration. Essex £19,950



**32ft Morecombe Bay Shrimper, 1922**  
Crosfields built. BMC eng. Restored.  
Hdm 5ft 9ins. Draft 3ft 6ins.  
Cheshire £25,000



**36ft Bruce Roberts Spray, 1994**  
GRP Hull, Gaff yawl. Beautifully  
Fitted, traditional rigging. Ashore  
N'humberland. £30,000



**29ft Kylix Cutter, 1981**  
Launched 1990. Maurice Griffith's  
design. Centreplate. Yanmar eng.  
Very comfortable. Suffolk £28,000



**36ft Essex Sailing Smack, 1850's**  
Engineless, pole masted gaff cutter.  
Good turn of speed. Basic accom.  
New deck. Essex £35,000



**7m Gaff Cutter, 1959**  
John Leather's design Smack yacht.  
Traditional yet practical yacht. 3 berths,  
Headroom, Stove. Essex £24,500



**27ft Vertue V113, 1961**  
Percy See built. 3 owners.  
Well maintained. Kept on a  
free mooring. Portugal £19,500



**24ft Francis Jones Gaff Cutter, 1960**  
Traditional little yacht with Dutch influence  
in her design. 2 berths. Inboard eng. Simple  
inventory. Suffolk £9,950



**30ft Scarborough Sloop, 1953**  
Masthead sloop. Yanmar eng.  
Larch on Oak. 3 berths. 6ft 2h'drm.  
Hants £7,995



**11m Trawler Yacht, 1961**  
Watt's of Banff. Gardner 6LXB.  
Accom in the hold. Totally reworked  
2011. All new services.  
Essex £50,000



**15ft Clinker Sailing Dinghy.**  
Built by Fox's 1947. High peaked  
Gunter rig. James Lawrence sails  
road trailer.  
N. Essex £3,750



**25ft Albert Strange  
Gaff Cutter, 1925**  
Built Anderson, Rigden & Perkins.  
Completely restored 1993.  
Suffolk £25,000



**18ft Johnson & Jago, 1939**  
Bermudan Cutter. A pocket cruiser.  
Yanmar 1GM.  
Restored & sailing.  
London £7,850



**42ft Watson 42, 1962**  
Ex Lifeboat used for charter work.  
Coded for 12. Many original  
features. Twin Gardner .engs  
Orkney £18,000

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**Lollipop** is a pretty bijou Gentlemen's Launch refurbished to a very high standard by Peter Freebody in the Spring of 2012. She is built of teak on oak with a Victorian inspired counter stern and lovely flared bow. She has comfortable seating for 8 passengers with toilet facilities and galley. Lollipop's interior is stylishly furnished in burgundy velvet.



**Phoenix** is a displacement motor launch built from double diagonal mahogany and cedar strip. Quoting from a survey completed in May 2012, "Phoenix has been rebuilt to an exceptionally high standard and appears to have been lightly used and well maintained and is in exceptional condition, both cosmetically and structurally."



**Tillingbourne** is a rare cold moulded Thames conservancy launch in tip top condition having been refurbished by Classic Boatworks in Norfolk.



**Carician** - just returned from her bi annual visit to the great Bates specialist, Carician is an ideal touring boat with loads of on board extras such as a generator and a very generous owner's cabin.



New for 2012, a low maintenance 31 ft launch with space for 12, a loo and a small galley, ideal for entertaining in all weathers for a private or professional owner.



**Seamew** - a Dunkirk Little Ship with an attractive interior which has been recently revarnished and generally fettled. Get to know your boat in time for the next Dunkirk Return trip.



**Sprite** - a twin screw cruiser which has been in the same ownership for many caring years. He is moving to a larger vessel and is looking for a good owner for this lovely vessel with a large saloon.



**Boveney** - an early sixties Broads Authority inspector's launch in lovely condition, available for viewing on the Thames



**Vicky C**, a beautiful Gentleman's Launch built in mahogany and teak, was constructed in 1924 in Norfolk. Believed to be a fast Brookes launch and fully restored by Robert Durrant in Norfolk she is in superb condition with a fully refurbished engine. Comes with trailer and is ideal for European classic boat rallies.



**Pindaric** - a motor yacht with a war history in which to cruise long distance with sleeping for seven and an interesting layout which makes the boat feel much larger than its 45 feet



**Tamesia** was built in Sunbury on Thames by Geo Wilson, one of two remaining Flying Swan class boats and in immaculate order with the option of a Thames Island mooring to complete the picture. Well arranged cabin with good cooking and bathroom facilities.

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**44' Robert Clark sloop**, built by Feltham in 1962. Teak underwater hull, lead keel, solid teak deck. Major 1996 refit with new rig on new aluminium mast, new rigging and sails, new Nanni diesel. 7 berths. Original joinery. A fine example of English yacht building of the period.

Sensibly priced at £56,000. Dorset



**48' Norwegian sailing rescue boat RS40** built in Norway for the NSSR in 1935 to a Bjaarne Ass design with rig and engine as a development of the earlier celebrated Colin Archer sail only life boats. 60 tons displacement. Massive oak hull, rebuilt in present USA ownership. 2003/4. Pacific circuit. 20,000 nm in 2009/10.

Lying Devon UK. £125,000



**43' Bristol Channel Pilot Cutter**, built in Wales 1895. Pitch-pine hull, iroko deck. 9 berths. Perkins diesel. 2006 sails. Regular upgrading to keep her in amazing condition. Sailed between Spain and Greenland in present 20 year ownership. Maritime history afloat and sailing.

UK 160,000



**44' Gaff Cutter** A Luke Powell Isles of Scilly pilot cutter, 2006. Robust build, larch planking, oak frames, bronze screws, lead keel, solid hardwood deck. Beta 62hp engine. 9 berths. Current Code Certificate. Fine condition with a 5 year charter history.

Scotland. £265,000 VAT paid.



**27' Merle Class sloop**. Illingworth design, built Shoreham 1970. John Illingworth had great race success with his original Merle of Malham. Varnished mahogany hull with superb finish. Ally mast sets 200sq' sail. 2005 Yanmar 18GM 20hp diesel. 4 berths. A great little fast cruising yacht, good regatta competitor.

Not expensive at £10,500 Devon



**45' Freeman motor sailer**. 18TM. Built Port Hamble, 1964. All teak hull and deck. 1000sq' sail on varnished masts, 2005 rigging and sails. Twin Ford 70hp diesels, rebuilt 2008. 2 x twin cabins + pilot berth. Inside and outside helm. 2007 survey. Very fine indeed.

Scotland £56,000

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# Craftsmanship

## Awl about the leather

From blocks to boom crutches, leatherworker Nikki Wellings has it covered. She's deft at scrimshaw, too, as *Andy Cully* found out

**N**ikki is a regular on the classic regatta scene in the Mediterranean. She has worked, often as bosun, on some of the most beautiful classics out there, including *Moonbeam IV*, *Mariquita*, *Lulworth* and *Merrymaid*.

On each of these vessels, you will notice a trail of her beautiful leatherwork. She started under Captain Jim

Thom on board *Mariquita* over five years ago where, with her keen eye, and by cleverly making use of her artistic and creative skills, she always found a solution to an on-deck chafe concern. Inevitably she

quickly became the 'Leather Maestro' and with Nikki going land-based this year, she has created a website for her work (see below).

Although she is keen to continue in this trade, and is in high demand, she also hopes to get back to

her roots. Nikki took a four-year BA in jewellery and silversmithing at the Sir John Cass School of Art in London.

Her interests then shifted towards the sculptural, working with forged steel, soldered with brass and copper forms. She produced work inspired by organic forms, especially carnivorous plants.

After college, she worked for nine years restoring antique metalwork in London, where she was fortunate enough to work on pieces dating back to 2000BC. These included small bronze figurines of animals made for offerings to the gods, and gilt statues of Buddha, damaged when they were looted from temples.

Then, 12 years ago, Nikki started sailing, and while exploring the coastlines of Australia and New Zealand on board the square rigger *Soren Larsen*, she began carving in bone, wood and shell.

"I used to carry a scalpel, a piercing saw and a small set of files and whittle away," she says. "While we sailed in the southwest Pacific, guests on board would often buy my pieces."

This was where she met her fiancé, Nat, who was struck by lightning a few years back during the Cannes Classics. She used the opportunity of their engagement to create two rings ("actually, I made them first, then he asked me!"). She used materials that were a part of their journey together: bone, amber, coral, tortoiseshell – and an old piece of lignum vitae from the *Soren Larsen*.

Her other beautiful work includes a bone hairpin inlaid with paua shell, a bone necklace inlaid with

lignum vitae and a silver necklace. She excels at the art of scrimshaw – carving fine designs onto bone and tinting the etching. An old seaman's trade, scrimshaw has kept talented sailors occupied down the years in an attempt to defeat boredom on the high seas and bring in a little extra cash once home.

Nikki uses a pin vice to etch away at the bone and then paints on black India ink. Next, she gently sands off the ink on the surface and continues down the grades of sandpaper to 2,500 grit, leaving the remaining ink inside the groove. It can then be polished to give a final glow.

But Nikki's favourite designs are the Fife dragons. While working on board *Mariquita*, a Fife without a dragon, she designed and scrimshawed an unofficial dragon emblem onto a knife and a fid made from antler and mahogany.

Her website shows both sides of her work and while leatherwork keeps her going during the winter months she intends to expand her portfolio in the summer.

[www.nikkiwellingsleatherworks.blogspot.co.uk](http://www.nikkiwellingsleatherworks.blogspot.co.uk)

See our October issue for how to leather your own blocks



*Above:* Nikki makes jewellery from bone, inlaid with shell  
*Opposite page, clockwise from top:* Nikki at work in Italy; boom crutch on *Kelpie*; Fife dragon scrimshaw work; some of *Manitou's* blocks

PHOTOS: C/O NIKKI WELLINGS







# Yard News

Compiled by Steffan Meyric Hughes: +44 (0)20 7901 8055  
steffan.meyric-hughes@classicboat.co.uk

## SUFFOLK

### First boat after fire at Aldeburgh Boatyard

This June, a 22ft (6.7m) centreboard day-sailer built by Peter Wilson rolled down the hard and into the water at Aldeburgh – the first since the fire in April 2010 (see CB264) that burned the yard to the ground.

*Makai*, as she is known, is a Linton Hope-designed Bombay Tomtit, a design dating from the 1890s, of which four are known to exist today. She is an exact replica of the original boat, which was lost in the inferno, despite the efforts of 30 firemen to put out the blaze. Lawyer Mark Bridges, who had commissioned the work, wasted no time. “I said to Peter – you’ll have to build me another,” he told Yard News.

A year after the fire, the new yard buildings re-opened, and work on *Makai* started, re-using the centreboard and a rudder pintle left over from the fire. There was no way Mark was going to let *Makai* go:

MARK BRIDGES

“It’s not for nothing my family called the original boat my mistress, after I spent 33 times her original cost having her restored by Peter!”

The new boat was launched on one of June’s many windy, rainy days, and taken straight to her mooring at Orford without the opportunity of a

trial sail. Mark describes himself as “an idiot who spends far too much money restoring an old boat and adds to the problem by spending eight times the insurance cheque on a new one”. However, it is partly thanks to Mark and *Makai* that the Aldeburgh Boatyard was rebuilt.

**Above:** This Linton Hope daysailer is the first new boat from Peter Wilson since the 2010 fire



## MAINE YARDS OPEN DOORS

Maine Built Boats, the unified brand set up in 2005 to represent boatbuilders based in the USA’s northeasternmost state, is staging an open day of members’ boatyards from 13-14 August. So far, 11 traditional yards have signed up. See [www.mainebuiltboats.com](http://www.mainebuiltboats.com) for more.



## MYSTIC RIVER FOUNDRY

### Pardey metalwork patterns available

Lin and Larry Pardey occupy a unique space in the world of classic yachting and offshore passage-making. They built two traditional Lyle Hess-designed boats by hand, documented the experience, then proceeded to complete multiple circumnavigations and educate the world on seamanship and cruising on a budget.

When all their “how-to” DVDs have disappeared, their lasting influence may just be the collection of foundry patterns from their latest cutter, *Taleisin* of Victoria, on permanent loan at the Mystic River Foundry, Connecticut.

“The Pardeys have been generous to the yachting world to let anyone use these patterns,” says Sher Hertzler, owner of the foundry. “People have been calling and emailing for parts from this collection and it’s not necessarily for a Lyle Hess cutter.”

Created decades ago, the patterns are now actively being used for education programs at the Arques School of Traditional Boatbuilding, associated with the Spaulding Wooden Boats Center in Sausalito, California.





NIGEL SHARP

## CORNWALL

# Grayhound enters the finishing straight

As we were going to press, work was finishing on the most unusual traditional new-build we've seen in many years, at Millbrook in Cornwall, writes *Nigel Sharp*.

The boat in question is the 64ft (19.5m) *Grayhound* - replica of the 18th-century revenue cutter of the same name, and she's being built by (and for) Marcus Rowden, partner Freya Hart and their baby boy Malachi. The launch date of 4 August - just a year after work began -

**Above: *Grayhound's* capping rail nears completion, as her deckhouse is built up and decking laid down**

has been set in stone for some time, and a big party is planned. After *Grayhound* is launched, Marcus, Freya and Malachi will anchor her off Cawsand - where, it is thought, the original boat was built - and have a well-earned three-week holiday "doing nothing".

In September, *Grayhound* will go alongside Insworke Quay at the top of Millbrook Lake to be completed for sea trials in April 2013. She will then start life as a charter vessel.

## TWO BOATS FOR RESCUE CHARITY

Rescue Wooden Boats, the new charity set up in King's Lynn, Norfolk by lifeboat enthusiasts David and George Hewitt, has been given two boats to restore: *Lucy Lavers*, an ex-RNLI boat that took part in the Dunkirk evacuation; and local crab boat *Black Beauty*. The team has also been filming local fishermen and lifeboatmen. See the films at [www.rescuewoodenboats.com](http://www.rescuewoodenboats.com)



C/O JIM HORGAN

## IRELAND

# Galway rowing galley

Seemingly half of County Galway turned up on 18 June to watch the launch of the 16ft (4.9m) 'galley' *Garumna*, the latest build from local man Jim Horgan, aided by a team of volunteers made up of fishermen and schoolchildren. These 'galleys' used to row out to the Galway hookers to unload cargo. Aside from *Garumna*, there is only one other known surviving example. *Garumna* was built in 80 hours for €2,500 (£2,000) in cedar on oak.

## NEIL THOMPSON

# New Norfolk motor launch

Neil Thompson Boats, best known for GRP gaffers like the 20ft (6.1m) Norfolk Gypsy, is developing a traditional, heavy-displacement open motor launch along the lines of its 16ft 10in (5.1m) Norfolk Oyster gaff-rigged day-sailer. The Wolstenholme design will be powered by an inboard 14hp diesel and a range of extras will fit the bill for everything from picnicking to fishing.

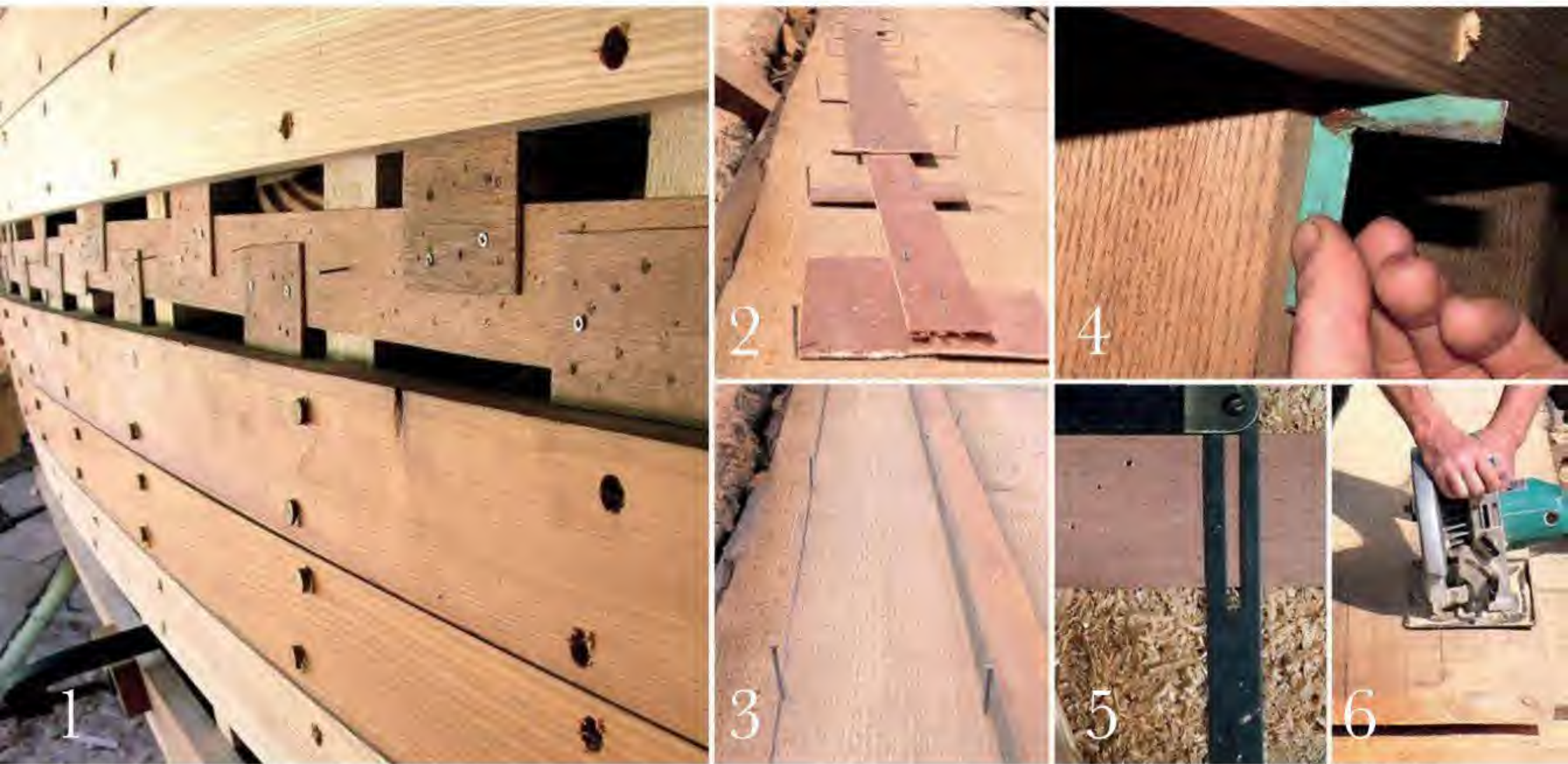


## LUXURY TENDERS WIN NATIONAL ACCLAIM

Patterson Boatworks of Hawkshead near Windermere in Cumbria, builder of modern classic tenders, has been named by Walpole as one of the eight British companies in 2012 that have shown the greatest potential to become global luxury leaders. Walpole, the body representing the British luxury industry, includes members such as Harrods, Burberry, and Jimmy Choo.



# Boatbuilder's Notes



PHOTOS C/O WILL STIRLING

## EXPERT ADVICE

# Fashioning a shutter plank

BY WILL STIRLING

Making and fitting a boat's shutter planks can be awkward as there is no room for error and a good deal of room for gaps. The secret to a fag-paper fit is in careful preparation. The following, fairly foolproof, method is known as the 'tad-nab'.

**1** First, make a pattern of the inside edge of the plank. Do this by laying a strip of thin plywood into the gap along the hull and tacking it onto every other frame. You may have to use several lengths to cope with the shape. Cut up some more plywood into oblongs of around 6in by 3in (150mm x 75mm). Work along the bottom of the gap, attaching these oblongs (the tad-nabs) to the length of plywood so that they touch the plank edge at 12in (31cm) intervals and with two pozi-drive screws so that they cannot pivot. Work along the top of the gap

at similar intervals. Make sure that the tad-nabs are fitted to the inside of the plank edge. Climb inside the boat, mark and number each station.

**2** This is your 'spiling board', which must be carefully removed and laid on the planking stock. Lay it upside down (inside uppermost).

**3** Tack a nail into the plank at the edge of each tad-nab, then wiggle the spiling board forward and remove it. Put a batten around all of the nails and draw a pencil line. This marks the inside face of the plank, seen from within the hull.

**4** Return to the boat with a mini-bevel, pencil and a scrap of plywood. Work along the hull, taking the bevel between the frame and the edge of the plank below.

**5** Mark each reading onto the plywood and label it with the station number. Mark this side of the plywood 'lower edge'. Then, turn it over, mark 'upper edge', and repeat the process for the plank above.

**6** Set the circular saw base to the maximum bevel for whichever edge you are going to cut and saw along the plank just outside the line. Do the same on the other side, and mark the end grain 'forward' and 'aft'. Put the plank through the thicknesser to clean it up. Lay it inside-up on the bench, with the spiling board on top. Mark along the edge of each tad-nab and transfer the station marks.

Put the plank in the vices and work along, taking the edge down to each mark. Using the readings obtained earlier, reduce the plank edge to the correct bevel for each station. Then lay it on the bench, inside-up, and flop the spiling board on top. Feel along the edges to check they match. Work the hollow or curve into the plank, plane the caulking seams and shave a fraction off the inside edge with a block plane to remove the sharpness. Cut one end to fit, leave the other end a minimum of 3in (75mm) long.

**"The secret to a fag-paper fit is in careful preparation"**





ROBIN GATES

# Traditional Tool

## Marking and cutting gauges

BY ROBIN GATES

For the old-time yacht joiner, ripping boards by hand and rarely turning a corner without making a dovetail joint, accuracy was defined by marking and cutting gauges. Those shown here were made by the men who owned them, using solid, stable beech wood, although the dark patina of the marking gauge, dating from the mid-19th century, resembles polished mahogany.

Both share a beautiful absoluteness of measurement. You can forget metric and imperial units with a gauge, and bypass the error-prone involvement of ruled scales. Requiring one board to the size of another, you set the gauge to the board itself, tighten the stock on the beam and the dimension is locked in the tool. You don't have to put a number to it or make a sketch – surely the very essence of building by eye.

The marking gauge is adjusted by rotating the threaded stock fixed to the beam by the locking nut. It's a delightfully ergonomic arrangement. With the stock pushed against the edge of the board and the beam tilted so the steel spur just touches the surface, fingers rest securely in the turned hollows as the gauge leaves a crisp line parallel to the edge. Repeat the process for a deeper cut or retrace with a pencil to aid visibility. Then, if you split the line with the saw, the wood fibres already severed by the gauge leave a clean edge on the board.

The cutting gauge has a flat blade, bevelled on one side. It slices cleanly across the grain, and is wedged in place by a peg so you can remove it for sharpening. This hand-made gauge is adjusted by a narrow wedge lodged between the stock and the beam. The cutting gauge can also slice thin strips of exotic wood used for inlaid work.

*Above: The marking gauge (rear) scribes with the grain and the cutting gauge scribes across it*

**“You can forget metric and imperial units with a gauge and, bypass the error-prone involvement of ruled scales”**

**7** If the plank needs to be steamed, steam it and then clamp to the plank above or below (choose the plank that has a little more twist than the shutter to be fitted). Unless you are supremely confident, this will save having to try and rush the shutter into place whilst it is still hot. **8** Once it has cooled, it can be fitted into place as normal. Start at one end and try to fit a clamp; failing that, wind in a couple of screws. Work along the plank with a good pad and a large hammer, driving it into place. This part is very satisfying – if the preparation has been done well.

As you come to the butt (or rabbet if the plank is full length), keep driving the plank home until it overlaps. Mark it up, then knock the plank back out for 6ft (1.8m) to give you space to work a saw, account for any bevel, and cut just outside the line. Clean up to the line with a block plane. Drive the plank back in and feel good. Make tea.

*Right: The cutting gauge has a blade that is bevelled on one side*

*Far right: The marking gauge scribes with a sharpened spur*



PHOTOS: ROBIN GATES



JH2

# To the end of the Rainbow

*Sam Fortescue* follows the story of the latest J-Class replica from lines plan to launch

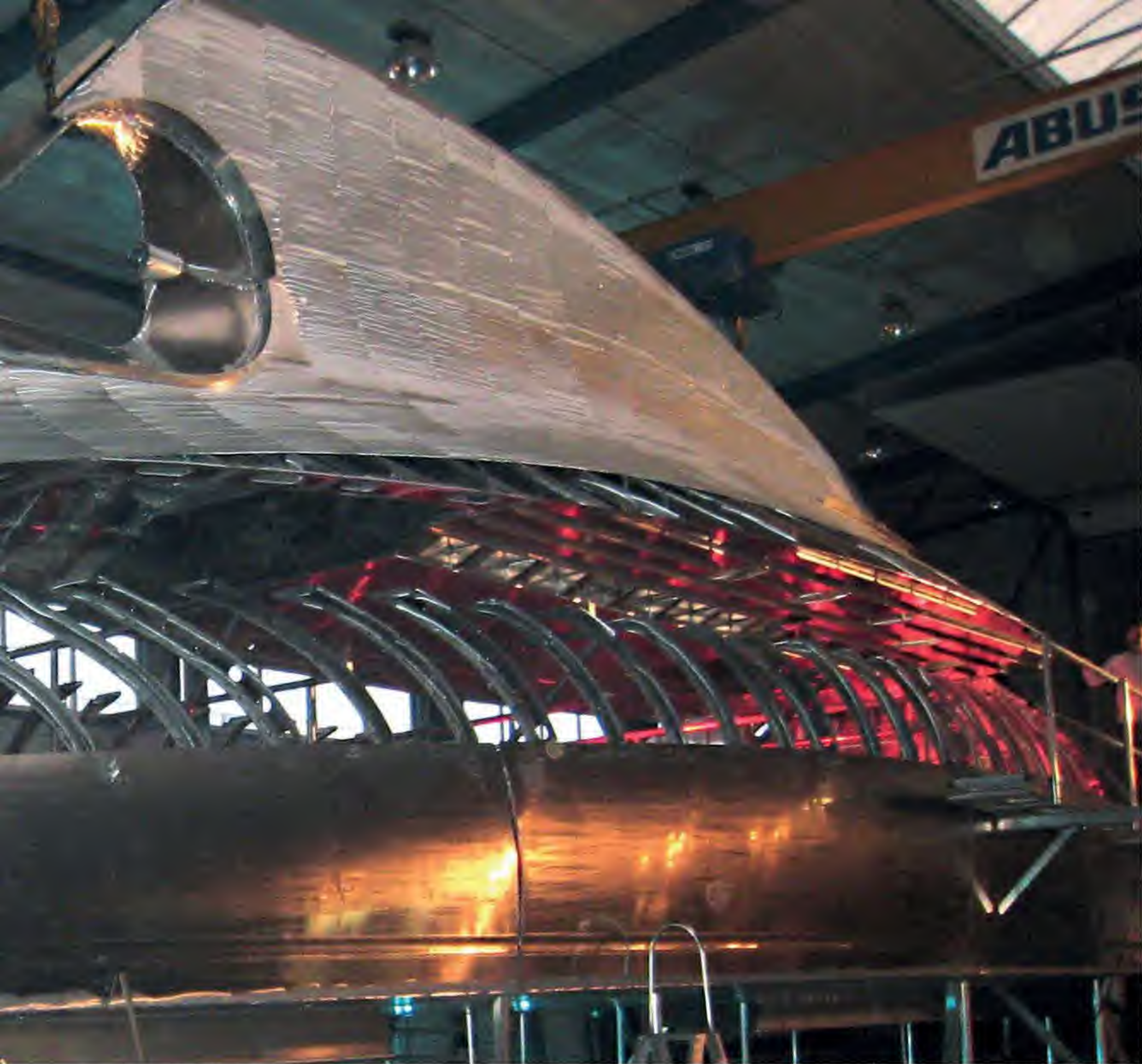


C/O HOLLAND JACHTBOUW

**I**n a vast 210ft (65m) crinkly tin shed, men are racing about purposefully like ants in a nest. Dominating the space is the sleek, silvery hull of a boat, lying upside down. But not just any boat: her generous sheer and long, long counter stern whisper of a bygone age; a towering keel sweeps down in a smooth, graceful curve that will bring the bow out of the water long before reaching its aquiline point, sharp enough, almost, to draw blood. This hull has the unmistakable form of a J-Class. *Rainbow*.

In the manner of a fairytale, it took just a hundred days to build the original *Rainbow*. She was Tobin bronze on steel frames, and work began in earnest at Herreshoff's Bristol, Rhode Island, yard in the New Year of 1934. She went on later that year to beat the faster





C/O HOLLAND JACHTBOUW

British challenger *Endeavour* in the America's Cup. Nearly 80 years later, it takes rather more time to build the replica *Rainbow*. But owner Chris Gongriep (see p38) is just as ambitious for her. "The purpose of building *Rainbow* is to beat the other Js," he tells me in June this year. We're sitting in the boardroom at his shipyard, Holland Jachtbouw (HJB), where the boat was built.

### ALUMINIUM HULL

This story really begins in 2008, when Chris signed for the *Rainbow* replica project, but we join it in spring 2010. Her hull, its keel section firmly attached, is lying half-finished in the main hall at Freddie Bloemsmas yard, situated on the east side of the IJsselmeer – Holland's great inland sea. Freddie sold the business in

2007, but not before he created a reputation for building hulls from aluminium that is unmatched anywhere in the world. Today, 12 March, the hull is due to be turned by a heavy crane, and the final preparations for the precarious manoeuvre are being made.

Perhaps a dozen workers are busy. From near the stern, a man with an angle grinder is cutting at the aluminium struts supporting the hull, creating a trail of sparks like a comet. A few moments later, he's hefting a lump hammer, and is pounding away at the weakened member. The noise echoes deafeningly throughout the hull, which vibrates like a drum. A loud clatter eventually signals success.

Elsewhere, teams with cutting torches are worrying at the other supports that kept the hull firmly fixed to the

**Above:** The hollow keel structure is laid at Bloemsmas yard. Eighty tonnes of lead will eventually be poured in  
**Left:** 17 February 2012 - launch day at Holland Jachtbouw



## “Every part of this hull began life as inert sheets of aluminium”

RON VALENT



HOLLAND JACHTBOUW

**Above left:** Just a hint of trademark tumblehome in her frames

**Above right:** Every inch of the hull must be keyed to receive paint

**Right:** The boat's interior is mocked up before fitting

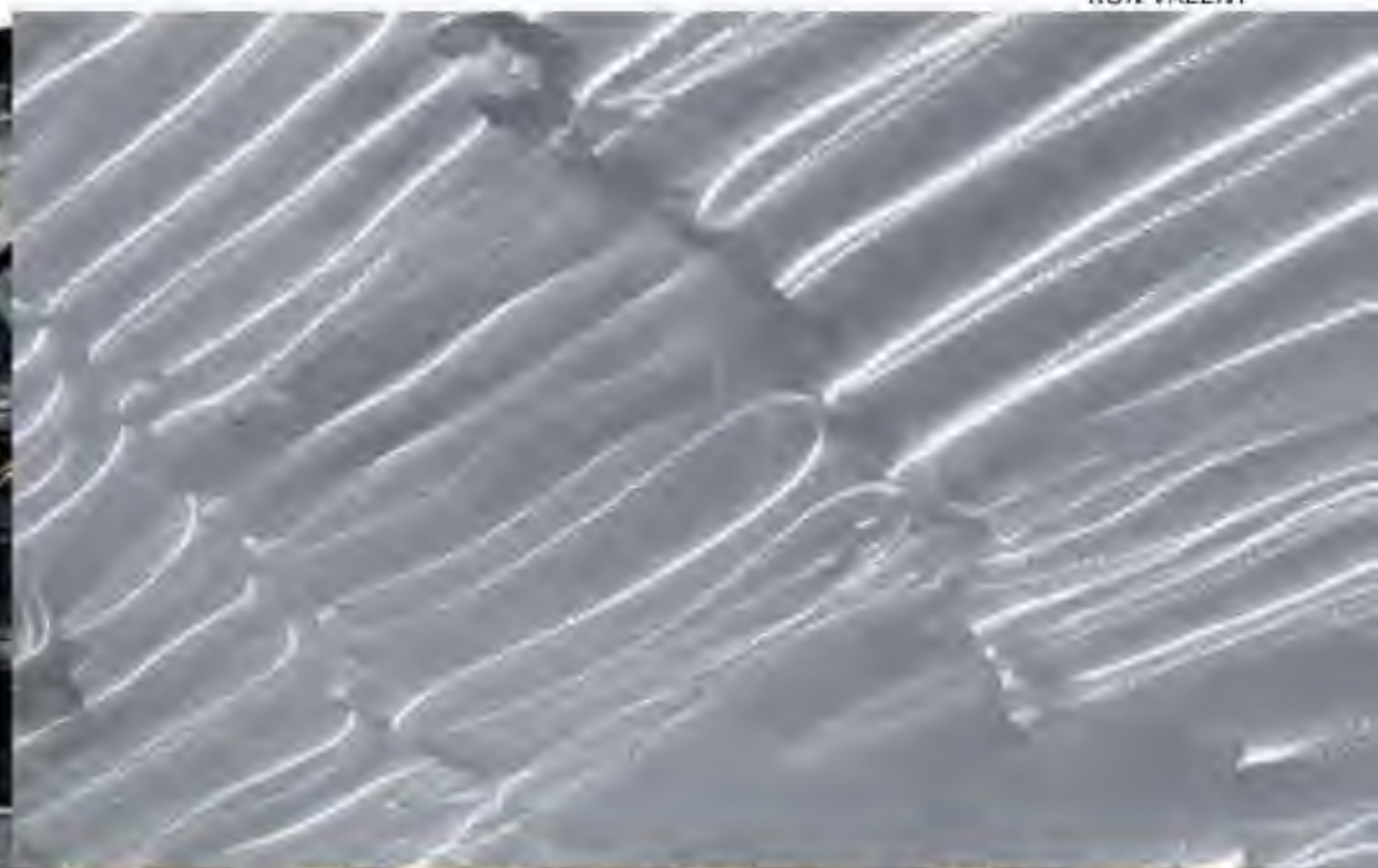
floor of the yard, and the flanges welded to the outside of the hull to provide temporary working platforms. The neon blue light lends a surreal glow to proceedings and everywhere, there is the metallic tang of aluminium dust.

There's more colossal thumping and the sound of metalwork falling to the floor; the whole hull flexes gently. Near the bow section, Joachim Kieft, MD of both Claassen Shipyards and Bloemsma, is vacuuming up aluminium shavings with a Henry-style Hoover. Perched near him in the hull is a giant blacksmith's anvil – a 1,000kg counterweight.

“We have to remove all the waste, so that the hull is clean for priming later on,” he says. Then, pointing to the low, wheeled cradle that the 35-tonne structure is now resting on, wobbling slightly, he explains: “Those are the wheels from F16 jets. We inflate them to 30 tonnes of pressure using a liquid. That way, if one explodes, it won't do so much damage.” Where does a Dutch shipbuilder go about finding F16 wheels, I wonder, but Joachim just taps his nose. “It's not on eBay,” he says, grinning.

**Below:** Rainbow enters Holland Jachtbouw's state-of-the-art yard for fitting out

Once the hull is flipped over, it will be wheeled back indoors to receive the final structural work inside and on deck. You can already make out the huge, reinforced



RON VALENT



plates at the stem and at the beam which will take up to 30 tonnes of pressure from the forestay and shrouds. Then someone will have to crawl over every inch of the hull with a rough wire disc in a grinder to roughen that beautiful, shiny, smooth surface so that layers of primer and paint will adhere properly. This is the key to protecting the hull from long-term corrosion.

And yet, for all its three-dimensional solidity, every part of this hull, from the frames to the curve of the bow, began life as inert sheets of aluminium. The proof still lies in the hall next door, where the boat's life-sized lines are taped to the floor on sheets of A0 paper – just like huge Clothkits sewing patterns. This is the interface between human and machine. The lines are printed by a computer, the aluminium sheets cut to the exact shapes required using high pressure water or plasma. But a person must take those raw aluminium sheets, read the lines plan, and bend each one to exactly the right shape, whether it's for a frame, a stringer or a piece of the hull.

That person is Pé, a Bloemsma employee of 15 years (“No one has ever left this company,” says Joachim), who does nothing but bend metal, using an array of rollers and presses. “It's like a giant puzzle, really,” Joachim adds. Yes, I think; if a puzzle had pieces weighing hundreds of kilograms, ranging from 6mm (1/4in) thick at the topsides to 25mm (1in) at the keel.

Each plate is precisely welded into place by men who feel, as much as they calculate, how the metal will behave



C/O HOLLAND JACHTBOUW





C/O HOLLAND JACHTBOUW

under the torch. With the final structural work complete in the empty cavern of her narrow hull, *Rainbow* makes her first journey by sea. On 19 July, she is wheeled onto a barge and floated west across the IJsselmeer to Enkhuizen, then through the canals to Holland Jachtbouw's modern shipyard at Zaandam, near Amsterdam.

There, she's wheeled into another huge shed for painting and fitting out. One of the first jobs is to pour more than 80 tonnes of molten lead into her hollow keel. The tremendous heat from this operation could distort the aluminium plates of the hull, so heatsinks are welded to the outside with men squirt hissing jets of water at her.

## FITTING OUT

J-Class rules today, as in the 1930s, require every boat to have a fully functioning interior, and it made sense to design a comfortable interior for *Rainbow* because she's available for charter and used for cruising. "She's very classic; a little like the old flat-bottomed boats, with wooden panels overhead," says owner Chris. He asked Dutch interior design outfit deVosdeVries for a look similar to that of 186ft (56m) schooner *Adela*, and de Ruiter built the cabinetry.

Most of the interior is in lustrous, heavily varnished mahogany, with the floors in natural oak. The finish is sumptuous, but feels traditional. There's a pleasing contrast between the solid furniture and simple white

panelling in the guest cabins, and it's clear that small details like fabrics and light fittings have also been carefully considered.

"On every boat it's a challenge, but in this case, a little more," says interior designer Michiel de Vos. "If you want three guest cabins, the general layout of these boats means you can't do a lot. The position of the deckhouse and the companionway is fixed."

Accommodation is split between the owner's party and the crew. From the stern, there is a large, full-width owner's cabin, then two further twin guest cabins to port and starboard. Across the maximum 21ft (6.4m) beam of the boat is the main saloon, slightly forward of the companionway. To port, a large mahogany table seats eight people, and to starboard, there is what can only be described as a sofa, where a fellow could toss his topper, slough off his morning coat, and lounge in comfort. Plans for a small desk were dropped, but there's still an impractical, yet lovely-looking, glass cabinet.

Although a relatively straightforward design job, Michiel says there were some last minute complications. "The owner chose some doorknobs with an art deco style, so we went back to incorporate some art deco features. We put an inlay motif in the table and some of the cabinetry, and added pillars in the main cabin."

Farther for'ard is the galley and crew mess, where a simple, modern finish prevails. Eight crew berths are arranged in a captain's cabin, a stewardess cabin and

**Above left:** Heavily polished mahogany fittings contrast with her white panelled ceilings and deckhead



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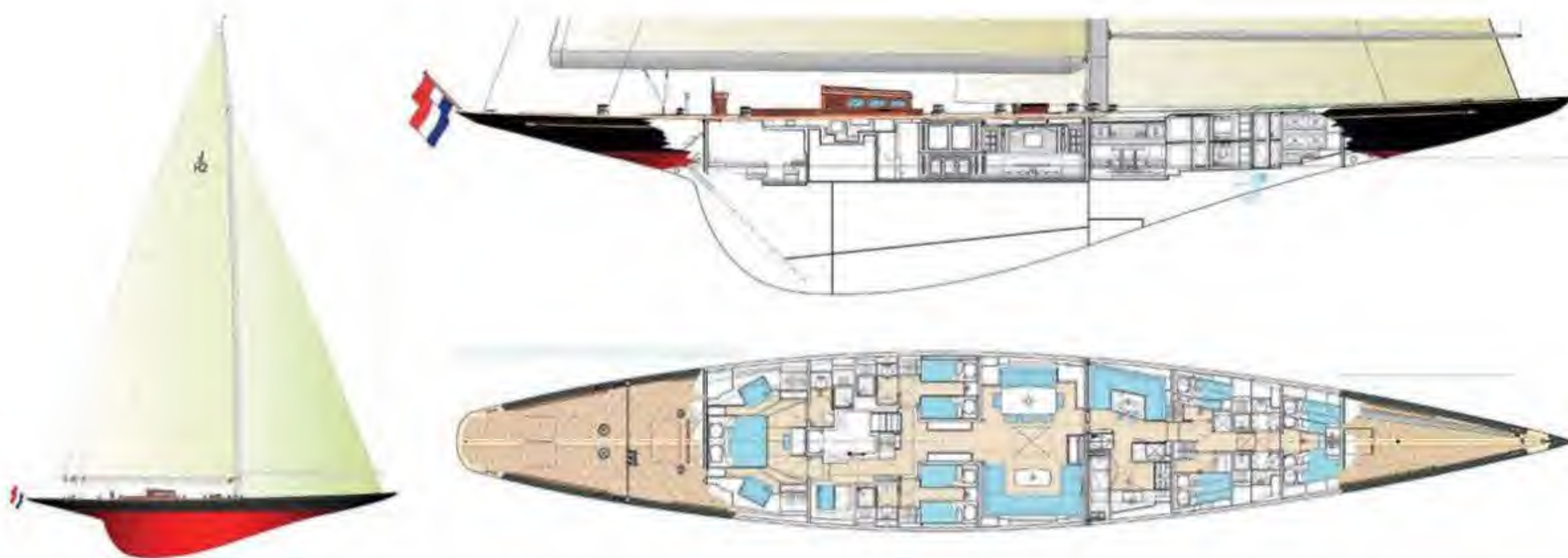
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**Above:** *Rainbow* carries 16,000sqft (1,500m<sup>2</sup>) of sail downwind and 9,000sqft (950m<sup>2</sup>) of upwind canvas  
**Below:** The eerie light of welders' torches replaces the sights of more traditional boatbuilding

four bunks. Between the owner's shower room, the two guest showers and two for the crew, the boat is better equipped than most houses, let alone a London flat. All she lacks is a bath.

Every cabinet, bed, table and fiddle on *Rainbow* is mocked up in detail before as much as knot of timber is placed inside her. Everything is checked and checked again before it is finally knocked down and brought aboard via a walkway 16ft (4.9m) up.

### BEHIND THE FITTINGS

Back in the day, J-Class owners stuck to the letter, rather than the spirit, of the law on a functioning living space aboard. It was seen as a grey area, where various tricks could give an edge, such as one employed by *Ranger* in 1937, to the ire of challenger Sir Tom Sopwith.

"I think they declared part of the interior as batteries, which they could put down low," says designer Jeroen de Vos of Dykstra Naval Architects with a wry smile. "Lighter rigs made them more stable, so they knew she was going to be a powerful boat." In the end, he reckons, *Ranger* was 10% more stable than *Endeavour II*, helping her to victory in the America's Cup.

These days, technology is just as important. One of the major innovations that went into *Rainbow* was her

hybrid power system. "Out of projects such as *Windrose* [Chris Gongriep's previous boat – a 132ft (40.2m) schooner], we kept thinking how we could improve," says Arjen Zijlmans, technical director at Holland Jachtbouw, where *Rainbow* was built. "Driven by things like the iPod, we began to think about advances in battery power, and about hybrid technology."

It took six months of patient explanation, but eventually Arjen persuaded his boss Chris to accept a radical new set-up on the electrical side. The boat would use lithium ion batteries, weighing one tonne instead of eight for traditional lead acid, and taking up just a third of the space. On *Rainbow*, one of the smaller Js, and the first to use the technology, this was an important saving.

By installing an electric motor between the diesel engine and the propeller, Arjen was able to give her at once a generating device to charge the batteries and a silent electric drive. It reduced the boat's need for extra generating capacity to a single variable-speed generator that covers the boat's hotel load. "All the other Js have generators going the whole time," Arjen says proudly.

On the demand side, he engineered new hydraulic winch motors that were both smaller and more efficient. The Lewmar winches remain the same, but they were overpowered, capable of hauling in 80m of line per minute. "This was too much." I wonder where the next improvements in J design will come from, but Arjen is adamant. "There's not so much to improve for now. The only thing is to make the equipment more accessible.

"The boats have 80 tonnes of lead in a silly position, but that's the fun. It's like classic cars – you either love them or you hate them! I think they're beautiful."

### SWEEPING LINES

Designers are only permitted to use the original 1930s lines for new J-Class boats. These adhered to the Universal Rule, dictating a relationship between the waterline length of the hull, its displacement and the sail area. The striking shape of the Js – their long overhangs, tall rigs and tumblehomes – are all a product of this rule.



RON VALENT





C/O HOLLAND JACHTBOUW

**Above:** Michiel deVos designed an art deco interior  
**Above right:** Turning the hull at Bloemsma's Makkum yard



C/O HOLLAND JACHTBOUW

But if *Rainbow*'s hull is almost unchanged from Starling Burgess's original drawings, the configuration on deck has evolved under Jeroen's gaze. She has a much larger deckhouse than her 1934 namesake, and a cockpit. "Everything has to be manageable," he says. "The deck layout's not taken into account in velocity prediction programmes, but it means you can actually sail the boat. You can take a sail down quickly, sheet in quickly.

"If you look at *Endeavour* 20 years ago, there has been some evolution in this area. She had double runners: one from the headstay and a lower runner – effectively a jack stay. All were on hooks – really classic, but it's a lot of work to operate, especially if the boat's heeling hard."

Other elements of the rig have also evolved. When the first Js were built in 1930, they had wooden spars, but the Americans quickly made developments with aluminium alloy. "That's one of the reasons *Rainbow* was a better boat than *Endeavour* – she had a much lighter rig; much more stable," says Jeroen. Of course, there was a cost to this sort of innovation, and there were several cases in the early years of boats losing their rigs over the side. But the Americans beat expectations to win the America's Cup in 1930, and again in 1934. "The Js were at the front of what was technically possible at the time. All the technology that was available went in them. They even had anemometers to measure windspeed."

Nowadays, technology has moved on again. *Rainbow*'s mast was made in two halves from layer after layer of high modulus carbon fibre by Southern Spars, as was the boom and the spinnaker pole. Huge moulds are cut out of MDF by a computer, and men wearing surgical gloves cut and glue each layer into place, before the whole lot is baked hard. Her standing rigging is made of carbon fibre, too, bundled into cables from small-diameter carbon rods. Just like the hull, the rig is analysed by a computer in various conditions to ascertain the best design.

Most of these elements of J-Class design are taken into account by a so-called velocity prediction programme (VPP), which calculates the boat's handicap and prevents them from exceeding a maximum performance curve. This leaves designers like Dykstra trying to exploit the few variables that aren't considered by the VPP system.

Jeroen won't say what those are – "tricks of the trade" he calls them. But he does give some examples. "There are things to look into which the ratings system doesn't look at, or doesn't look at properly. We play around with the ballast ratio, trim of the boat, sail area – these are things we can tweak to position [the boat] on the line. Pitching, for example, isn't included in the rating system."

### MOST MODERN J-CLASS

For now, *Rainbow* is the most modern J afloat – not even *Lionheart*, launched in 2010, can boast continuous carbon rigging, for example. But whatever Arjen Zijlmans says about avenues for future developments in the class, it seems unlikely that technology will stand still. Plans are developing to build the Tore-Holm design *Svea* at Claasen, and another J-Class is already in build at Holland Jachtbouw. Previously known as *Atlantis* by the project's original owner, she is now simply *J8*, and slated for completion in summer 2013.

"We don't know if *J8* will be faster than *Rainbow*," says Chris. "But length isn't really the issue." He hopes to sell *Rainbow* quickly so that he can focus on building more Js. "We also plan to build *Yankee*, and we have the line plans [from Dykstra Naval Architects]."

Of course, there's a world of difference between a plan and a fully-financed build, but it seems likely that Chris Gongriep and Holland Jachtbouw will continue to be deeply involved in the J-Class. They certainly have the passion for it.

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# Adrian Morgan



CHARLOTTE WATERS

## On a færing and a prayer

Adrian muses that *his* appeals were answered, but not for all boats

I left you last month in the club room of the (surely) any-day-soon-to-be-royally-recognised Loch Broom Sailing Club, watching the Flying Fifteens tear at their trots to the tune of a howling gale, while Alastair and I mumbled a small prayer for their safety.

And that prayer was all, apparently, that held them to the bottom for, on diving soon after, it was found that the chains were not really chain-like so much as necklace-like – the kind on which delicate pendants hang over heaving bosoms (the pendants being the Flying Fifteens, of course, and the heaving... well you've heard of the heaving bosom of the deep?)

Moving on. The lesson being that you can never trust a mooring that has not been dived upon for two years, and anyone who tells you "they'll be fine" or "that ground chain will hold a battleship" should be handed a mask and snorkel and told to prove it.

The day after, as I drove past Ardmair, a wretched sight befell my eyes. There, on the beach, lay a cruising yacht, driven ashore in the same gale over which we had prayed the day before. It made me think: maybe our form of words only held good for a circle enclosing the Loch Broom moorings and not beyond. After all, how far can one expect a prayer to hold sway? Not as far as Ardmair, apparently, which is about seven miles north. Which suggests that a fervent prayer has a footprint, as it were, rather like a benign cloud.

Maybe if there had been three of us with our hands clasped together we could have protected that poor

man's boat? Or prayed just a little bit more fervently or, perhaps, prayed specifically that boats within a certain distance should come under the protection of the Almighty, as well as ours. At that moment, however, we were only concerned with the Flying Fifteens. Hey ho.

Meanwhile down at the shed, a glorious færing is taking shape. I could not believe my luck when I won the contract to build my second Woodfish for – as I have often said – if I had my time again, I would come back as a Norwegian, or better still, a Viking boatbuilder. Again, I had to marvel at the economy of materials that constitute a three-strake færing. The widening butt

of the trunk perfectly matches the middle strake's broad fore and aft sections, while the framing is simple and strong and originally fashioned from tree roots.

Delicate and flexible they are, too, and probably a bit leaky. They must have employed a dedicated balesman aboard, whose sole task was to keep the water outside. Can you really believe their lands were completely watertight?

For authenticity's sake, I am building without recourse to modern mastics, which means close fitting lands. I suppose I could have made a groove and inserted a strand of sheep's wool covered in pig's grease between the planks, but we'll see.

The owner also wants a steerboard, which will be fun. Now, I know they are not efficient, as we tried one originally on the St Ayles skiff, and it created such a drag we had to revert to an orthodox rudder. Which was a pity, as it was a unique feature of the boat and could have worked if the shape had been less of a butter knife.

As Mr McIntyre, our aeronautical expert (also Viking Boats of Ullapool's shed-sharer and designer of the only airworthy human-powered aeroplane in the UK), commented: "Why would you build a rudder like that?"

I am thus tempted to make the rudder more like a glider's wing. After all, if the Vikings had known what we know about aero- and hydrodynamics, they would surely have done the same. I doubt if my owner would agree, so a butter knife and a massive wake it will probably be. And it will be fine.



**"a fervent prayer has a footprint rather like a benign cloud"**



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LETTER OF THE MONTH SUPPORTED BY OLD PULTENEY WHISKY

## Secret to Sweden's top Pageant coverage

Just a few days before the Jubilee Pageant, Swedish TV (Sveriges Television) realised that a pageant on the Thames meant boats, boats and more boats.

They had already purchased the rights to broadcast the BBC footage live to Swedish viewers. So they called my office, the Swedish National Maritime Museum, and asked for an expert on British boating and boat life. Well, it's not one of our special subjects, but I promised to have a try.

We had no idea what pictures would come, nor in which order, but there I was in the TV studio in Stockholm, trying to help, together with an expert on the British royal family and a colleague from the Royal Armoury (and they knew what to say about this event – real experts, I must say!).

Thank you for your earlier information about this event



Top: Dunkirk Little Ship *Lazy Days* at Tower Bridge

(CB288) and for all the internet links, some of which I had visited before the Pageant and also brought with me to the studio.

You saved my day and, of all the credit I received after the broadcast, you should have a part!

Hans-Lennart Ohlsson, by email

*Ed: Thanks Hans-Lennart – you must surely have made a better job of it than the BBC, who had thousands of complaints because their broadcast commentary was so bad. They had no interest or knowledge of the boats, despite so many having intriguing stories.*

### READER'S BOAT OF THE MONTH

## The real Delta class dinghy?

Regarding last month's 'reader's boat of the month' (Letters, CB290), this is not a Delta in spite of the sail insignia. It is a Daring class dinghy. This photo shows number 75 *Scarlet Pimpernel* in Portsmouth Harbour in 1965. I believe that their main base at the time was at Weston Sailing Club on Southampton Water. The helmsman is Mick Carter and on the trapeze is Chris Doughty.

Roy Rolf, by email

More readers' boats on [www.classicboat.co.uk](http://www.classicboat.co.uk)



PETER GOAD

## Port Navas bar opens

It was good to see the first of your excellent Classic Cruising Grounds articles in the August issue (CB290). Author Nigel Sharp mentioned that the Port Navas Yacht Club bar and restaurant were closed. In fact, they re-opened on 3 August this year, and would be delighted to welcome visiting yachtsmen. Our dinghy pontoon is accessible 4hrs either side of HW.

Peter Goad, by email



## Catching Cynthia

I was intrigued to read of 'Cynthia – Flush-decked racer' (CB288). She was, back in the Fifties, a familiar Solent sight, and I am prompted to relate an incident from the 1952 Round the Island Race, when I was a National Service 2nd Lt aboard the *St Barbara*.

We beat down the West Solent, dogged by the low, green *Cynthia*, and smartly bore away around the Needles. "Up spinnaker," came the cry from the wheel, followed by a swift injunction for me to keep away from the foredeck at all costs: "There are ten brigadiers up there and they all think they know what they're doing."

Almost alongside foamed the *Cynthia*. "Let's 'ave it, then," muttered her skipper and seconds later, her great, fawn-coloured spi (made, it was said, from RAF parachutes) ballooned into action. Aboard the *St B*, a heaving mass of brigadiers and spinnaker filled our foredeck, accompanied by much urgent shouting! After several false starts, our kite started to rise, but with one clew skywards.

By the time we were up, filled and properly trimmed, *Cynthia* was half a mile ahead and I cannot recall whether or not we eventually caught her.  
Maj AJ Eade, Cambridge



C/O RICHARD RITCHIE

## Grand old Duke

Much as I enjoyed the fascinating article about the steam yacht *Cangarda* in your Classic Superyacht supplement, I was puzzled by the statement that she "hosted a memorable dinner cruise for the Prince of Wales, later Duke of Kent". Surely that particular Prince of Wales became King Edward VIII and then Duke of Windsor? He was never the Duke of Kent so far as I'm aware!

**Jeremy Muldowney,**  
by email  
Ed: Quite true, Jeremy, we made a right royal mix-up.

## Building Rainbow (the other one)

I knew the boat *Rainbow* well (Letters, CB289), as I built her for my son to use in 1975.

She was made of the left-over wood from a Vertue and was massively built of inch-thick (25mm) iroko, and quite heavy for a small boat.

Her keel was concrete, loaded with lead, chain – anything I could find, and her rig was that of a 505 sailing dinghy.

I based her on a design from an American book of plans for a 16-footer (4.9m), which I scaled up to 17ft 4in (5.3m) by using a 13in foot rule! My son and two other lads took her across to Holland – no engine of course, just a Seagull



outboard. She went up to Harwich and across to the Hook. It took 36 hours and they ran into some very poor weather on the way back.

I sold *Rainbow* on to another member of the Medway Cruising Club in about 1979, and hadn't heard from her until she appeared in CB.  
Tom Appleton, by email



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WILL STIRLING

## Thwarting confusion

Doesn't every rope prevent something, wonders *Nigel Sharp*?

**W**e probably all know what a preventer is, but let's just make sure. It is a piece of rope that is attached to the outboard end of the boom, taken outside the shrouds and forward to somewhere near the bow, in order to stop the boom accidentally gybing when running or broad-reaching.


But it is a strange name when you think that every piece of rope or wire on a boat is there to prevent something happening. A shroud, for instance, is there for no other reason than to prevent (we hope) the mast from going over the side. And the main purpose of mooring warps and anchor chains is to prevent a boat from being somewhere where we don't want her to be.

Admittedly, some ropes also have other purposes. A halyard, to pick one at random, is used to hoist and lower a sail, but it does spend the vast majority of its time (when it is doing anything at all) preventing the sail from coming down. And while you might think that a sheet is there to ease a sail out and pull it in again, let's be honest: unless we are super-keen racers, our sheets are nearly always cleated, and therefore just preventing the



**“Why is no piece of rope called the ‘Noah’?”**

the mast, and prevents the boom from landing on anyone's head when the mainsail is lowered. And pole uphauls – which mostly prevent poles crashing to the deck – are just as beautifully named as the downhauls, which prevent them going skyward. There is an altogether different reason for the name given to the piece of rope that prevents the luff of the mainsail from being too baggy or wrinkly as it is named after the Mr Cunningham who ‘invented’ it, but that only makes one wonder why there is no piece of rope on a boat called, for instance, the ‘Noah’.

On the other hand, it could be that the preventer was named last. In other words, a questionable bunch of people thought up all those strange names (I'm sure many of us find them a nightmare to teach and explain to non-sailors – “how many times do I have to tell you the sheet is not the sail?”), probably culminating with the most bizarre: barber hauler (after a trip to the hairdresser, perhaps?). Then, perhaps, someone decided to get away from all the mumbo jumbo and simply name the very last bit of rope by what it actually does. 

sail from going out any farther than we want it to.

The really important question is this: which piece of rope or wire acquired its name first? Perhaps it was the preventer itself. The person who originally recognised the potential danger of accidental gybes, thought of a simple solution and, most importantly, then gave it such an appropriate name, should justifiably feel very proud.

Once this prime name had been earmarked, it must have been difficult to decide what everything else should be called. There must have been a bit of a quandary when, for instance, someone had to think of a name for the tackle which prevents the boom rising when sailing off the wind – in fact, whoever thought of the name ‘kicking strap’ has some questions to answer.

There is a certain logic in the name given to the opposing bit of rope that runs between the end of the boom and the top of



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